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THE PRIMARY PLAN BOOK

Marian M. George

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The Primary Plan Book

BY
MARIAN M. GEORGE

SEPTEMBER

A. FLANAGAN COMPANY
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INTRODUCTION

THE education of to-day has for its object character growth and is based on the fundamental relationship of the child to his environment. The child has three relations to his environment: first his relation to nature, or natural environment, out of which comes the study of *nature;* secondly his relation to society, or social environment, out of which comes the study of *civics;* the third relation may be termed cultural and embraces history, biography, literature, music, and art.

THE NEW PLAN BOOK has outlined for presentation work along these three lines, —*nature study*, *civics*, and *culture study*. Ethics and humane education have been correlated with these, special emphasis having been placed upon the latter.

The first lessons are an index of all that fills the child's hours at home as well as at school; in them real things and real people are given an important place and part.

The child's natural objects of study are his environment and the people about him —the members of his own family and those who contribute to his subsistence and affect his general mode of life. These

provide a never-failing source of conversation for the discussions that precede the reading-lessons.

The work of the day is begun with a morning talk, based on or suggested by one of the topics outlined for the day's or week's work. In and through these conversations the pupil is led to a free expression of what he knows, and the home life is linked to outside social, industrial and institutional life. The formal lessons —reading, writing, oral and written language, composition, spelling, music, drawing, and construction work — are developed from and taught in correlation with the lessons in nature or civics.

Industrial and social history and home interests are emphasized. Through a study of the social and industrial institutions closely related to his interests the child is furnished with problems which perform a vital function in his development. These call forth a great variety of practical activities and organize the content studies of the curriculum with reference to social occupations, manual training, and construction work. The child is given an opportunity to participate in industrial processes and is furnished with ideas that guide him in practical activity.

It is the aim in these lesson plans to utilize and give direction to the energy that is seeking expression in the child during the early period of his school life; to indicate ways in which the ability of the pupil may be applied along normal and useful lines; and to suggest matter that lends itself to forms of practical activity and represents social experience of a fundamental character.

Since the object of the public schools is to make good citizens, the child is taught the meaning of citizenship and ethics. The aim is to make him constantly feel the universal kinship of life. Many of the lessons have to do with human life and conduct, and practical activity is introduced in such a way as to fit the child for efficient social service.

The work as outlined is extensive enough to furnish matter for the first three grades in classes working under different conditions. The course outlined is one to be selected from, not one to be covered. Select from the list such exercises as may come within the experience of the children in your school, and omit others. These books "face toward the future rather than the past."

SEPTEMBER

THE month when sweet apples begin to turn
red,
And ripen and mellow on boughs overhead.
Morning-glories have climbed to the top win-
dow-ledge,
And goldenrod waves by the roadside and
hedge.

The days become shorter and breezes are cool.
And little folks have gone back to their
school,
For vacation is over, the summer is gone,
And autumn and winter are now coming on.

—SELECTED.

SEPTEMBER

"Ho, right about face!" September cries:
"Right about face and march!" cries she.
"You, Summer, have had your day and now,
In spite of your sorrowful, clouded brow,
The children belong to me.

"Come, fall into line, you girls and boys,
Tanned and sunburned, merry and gay;
Turn your back to the woods and hills,
The meadow ponds and mountain rills,
And march from them all away.

"Turn to your lessons and books, my dears,
Why, where would our men and women be
If the children forever with Summer played?
Come, right about face!" September said,
"And return to school with me."

—*King's Own.*

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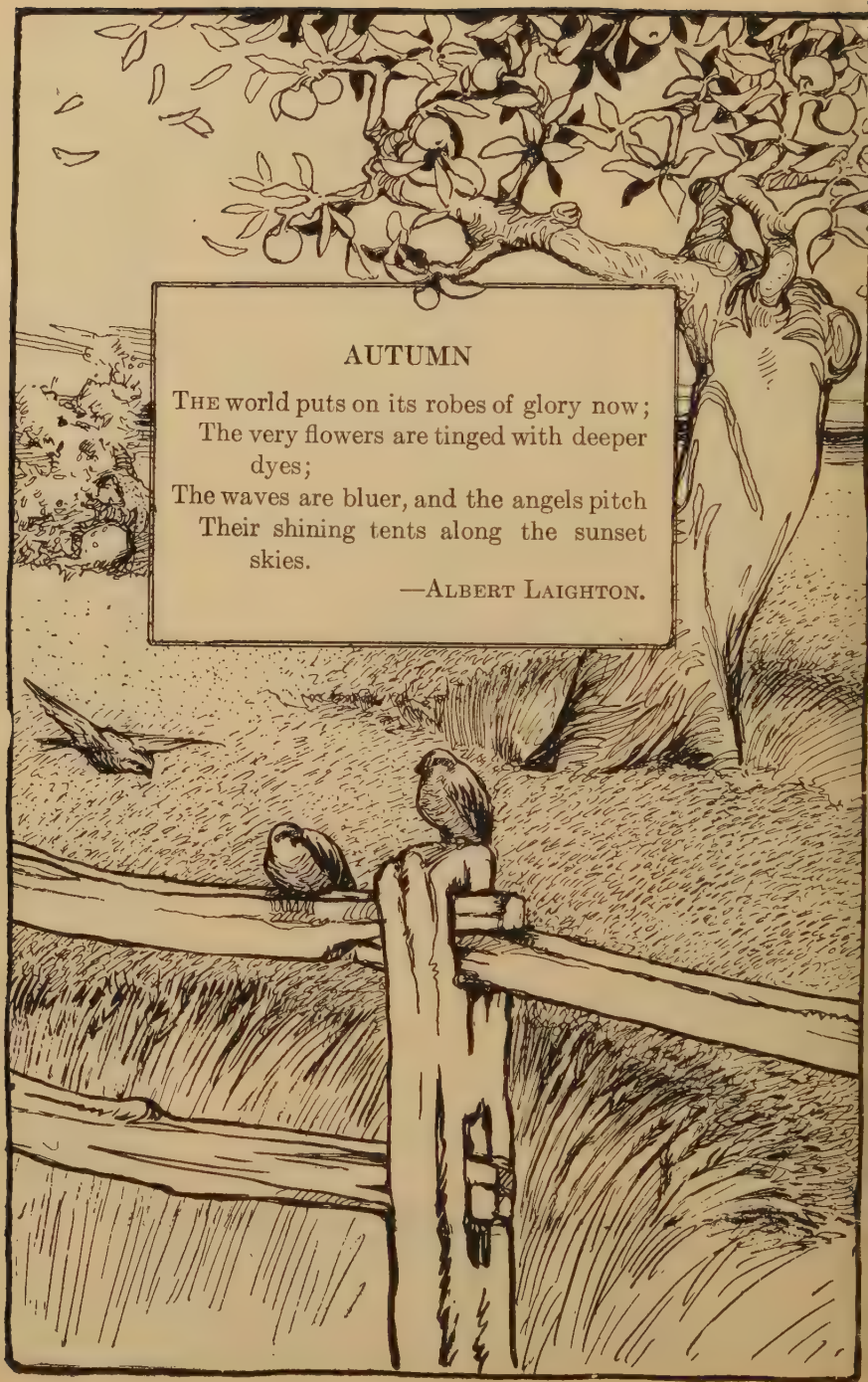


AUTUMN

THE world puts on its robes of glory now;
The very flowers are tinged with deeper dyes;
The waves are bluer, and the angels pitch
Their shining tents along the sunset skies.

—ALBERT LAIGHTON.

THE LITTLE SCHOLAR—*Bouguereau.*

TOPICS OF STUDY

THE CHILD'S RELATION TO MANKIND AND NATURE

1 *Home Life and Interests.*
2 *Social Life—The School.*
3 *Industrial Life.*
4 *Commercial Life.*
5 *Political Life.*
6 *Letters, Art and Artisanship.*

"The child is the center of the universe. The nearest circumference to the child is his home life. His home life has three arcs or aspects, the family members, those persons who contribute to his subsistence, and those who contribute to his general mode of life." —FLORA HELM.

The teacher must begin with the pupil where she finds him—at school. On entering school he becomes a member of society, and must first be taught his place and part in it, his duties and privileges. For this reason the second topic of study in the above list has been placed first. After the pupil has become somewhat acquainted with school life, his home life and relation to family life are considered.

The third week the child is led to see through the study of occupations and industries, that many must labor that he may be provided with the comforts and necessities of life—food, shelter and clothing. Since food is a primary necessity, it is considered first. In connection with the study of foods comes a consideration of the world's workers who produce this necessity of life, and of the necessity and importance of labor.

The material for nature study is the child's actual environment. The child studies the earth and sky, the air, the properties of matter, and the forces of nature, as well as plant and animal life. The earth, the sun, the wind, the clouds, the rain, the frost, steam, water, all work.

A study of the seasons shows that the autumn is the harvest season. It is a time of preparation for winter both in the world of nature and in the home. The dominant thought of autumn is that the *friendly* earth furnishes food or materials which supply food for man. Thus agriculture is made the basis of many talks for the three autumn months. Talks on food and the production of food lead to the sources of food—plants and animals. Observation of nature at work in plants and animals shows how they lend themselves to industries and seem to exist but for the purpose of being useful, and that silent forces also assist.

THE SCHOOL AND SCHOOL LIFE

CONVERSATIONS WITH THE CHILD

SCHOOL. A public institution. Pupils, teachers, principal. Introduction of pupils to teacher, principal, and janitor. The place, part, and purpose of each in school. School interests, activities, occupations, offices, and problems.

Horace Mann. The father of the public schools.

Schoolhouse. A public building. Its purpose, appearance, arrangement, and environments. The schoolroom: appearance, plan, use; care of furniture and other articles in it. The caretakers of the building, janitor and engineer. The part, place, and purpose of each of these men in the school building.

Work. School building a workshop where every one works. Teacher's part, pupils' part. Why we work in school. Work a badge of honor. Only the weak, sick, or inefficient do not work. Helpfulness a motto. Loving service and aid to those who need it.

Monitors or officers and their work.

School Conduct or etiquette. Self-control, politeness, punctuality, neatness, cleanliness.

Working-Tools and Materials. Introduction to them: paste, scissors, paper, ink, clay, tablets, needles, pricking pins, pads, portfolios, mats, cards, sticks, blackboards, calendars, etc. Their place, part, and purpose in school work. Care of materials.

There is a great gap between home and school life that must be bridged in the first days of beginning pupils. The teacher's instruction must be

based upon the pupils' knowledge. The first lessons should relate to things near at hand. A satisfactory explanation should be given of surrounding objects, persons, and conditions that first excite the curiosity and engage the attention in the schoolroom. The home surroundings, the home itself, the home occupations, and the class of objects with which the pupils are best acquainted should be considered.

To the beginning pupil the first week of school is necessarily one of introductions. There are a strange teacher, a strange principal, a strange janitor, schoolmates with unfamiliar faces for the most part, and a school building with perplexing and mysterious features. There are desks with which the pupils are unacquainted; many kinds of material of which they know nothing, and working-tools they must be taught to use. So many new faces, voices, names, and objects are confusing and it will be difficult or impossible to follow a set program or do regular work until the pupils are accustomed to their surroundings, the building, their working-tools, and the teacher.

The teacher should have ready a set of cards or printed slips on which are blanks for the names of pupils, the street address, and the date of birth. These should be filled out by the parents who accompany their children to school, or be sent home by the pupils, to be filled out there by the parents. The slips or cards may be numbered and lettered; the numbers to correspond to the desks, the letters to rows of desks. Thus: "Jennie Jones, age 6, 27 Clark Street, B, 3," shows you that Jennie is to be found in the third seat of the second row.

If the pupils bring back the slips in the afternoon, later in the day the names may be copied on the large desk card which contains the plan of the room. The second day the teacher will be able to call pupils by their names, following the seating-plan on the diagram.

The Teacher

A PUBLIC servant, employed by the board of education, usually. The school building his or her workshop. The private teacher in the home is called a governess or tutor. The teacher's occupation. Working-hours, working-days, working-months. When does school usually begin? end? How many would like to be teachers? Let those who would like to teach tell why. Let those who would not like to teach give their reasons. Is the work of a teacher pleasant? What is pleasant about it? What makes it unpleasant at times? Do pupils ever make it unpleasant? How does one prepare for the work of a teacher? Speak of training and normal schools.

Speak of the teacher's relations with her pupils. She is their best friend after their fathers and mothers. She thinks of them and their

welfare oftener than any one else excepting their fathers and mothers. She works for them longer and harder than any one else excepting their fathers and mothers. She plans for them all the time. Ought they not to be kind to her? How can they show this kindness? By helping her to make the schoolroom a pleasant place; by governing themselves and obeying cheerfully and promptly; by doing good and faithful work.

The teacher in introducing herself should pronounce her name so distinctly that every one may know it and pupils not be obliged to address her as "teacher." Tell the older pupils something of America's famous and honored teachers, especially of Horace Mann.

The Principal

A PUBLIC servant. Introduce the school principal to the pupils when he comes into the room for the first time; later ask the pupils to pronounce his name after you, in order that they may get it right. Explain that the principal is a teacher who directs the work of all the rooms in the building; that he has an office in the schoolhouse where he does part of his work and receives teachers, pupils, parents, and visitors when they need to see him. Tell the children why he goes from room to room and watches the pupils at their work.

He does this that he may be able to help them if they need help in any way. When the big boys and girls impose upon the little ones on the school grounds the principal, if told about the trouble, will see that matters are righted.

Do not let the pupils get the impression that the principal's chief function is to punish children. Rather make them feel that he is their friend and fellow worker, who wishes to aid them in their work or to help them if they are in trouble of any kind.

Explain that they may return the principal's call as soon as they are able to pass about the room and through the halls in an orderly way. The prospect of making a call will be an incentive in the drills that follow. Tell them that the principal's office is in another part of the building—perhaps upstairs—and that when they go to it they must walk so quietly up and down the stairs or through the halls that the pupils in the other rooms shall not be disturbed.

Explain that it will be well to learn where to find the office, as they may wish to go there on an errand sometime, with a message, or a report, or a note from their parents, or to show the principal some especially good work that they have done. He is always glad to see visitors who have good work to show, and occasionally one of the pupils from the room may go to him with a specimen of his work. Who would like to be the first to go?

The Janitor and the Engineer

PUBLIC servants, employed by a school board. The part, place, and purpose of each in caring for the school building. How the pupils may lighten the work of the caretakers of the building. Cleanliness and order in school.

Sometime during the first week ask the janitor to step into the room and introduce him to the pupils. Afterward explain that he is the janitor and mention his duties as caretaker of the building. Say that he is anxious to keep it clean. He is here to make and keep the building comfortable for those who work in it. Their parents and those who direct the school pay the janitor to stay in the building for this purpose. What are his working-hours?

Do the children know all that must be done to keep a big school building in order? Who keeps the floors clean? How often must the rooms be swept and dusted? How many rooms are there? Is the janitor work easy? Is it pleasant? How does so much dust collect on a schoolroom floor? If we bring in mud on our shoes what happens to the floor?

Why does the janitor examine the thermometer every winter's day? Who keeps the building warm in winter? How is it kept warm? The building is so big that it is hard to keep it warm all over and sometimes the janitor has to come long before daylight in order to have a good fire by school-time. If the school building is very large the janitor cannot attend to the heating-plant, and an engineer is hired to do so.

The janitor takes care of every part of the school building, washes the windows and the blackboard, and also keeps the yard in order. Sometimes he does not finish his work until after dark, and he always works here long after the pupils have gone home.

How can we lighten his work? By keeping the desks and the floor free of papers, clay, mud, and other things that he must clean away; by wiping our feet in muddy weather so as not to bring in mud that dries on the floor and must be removed; by never throwing paper, fruit skins, broken glass, or other refuse on the school grounds or in any part of the school building; by keeping our hands clean so that when we open or close doors or windows or touch walls we shall not leave a spot that must be washed off; by being careful never to use the chalk or pencils on walls, desks, floors, or walks, for to do so makes much work.

Explain the work of the engineer, if there is one in the building. Would the pupils like the work of a school janitor or an engineer? If so, why? If not, why not?

School Work and Duties

PURPOSE of school: to make good citizens. School interests, activities, occupations, and problems. Civics.

The school a city. Teacher and pupils citizens. Duties, responsibilities, and privileges of pupil citizens.

Explain that the first lessons learned in school are not learned from books. They must be learned by doing as the teacher directs and by watching and imitating others who live in our school city. The children must learn first of all to be good school citizens—how to control their hands, feet, bodies, and tongues so as not to disturb other workers or citizens. They must learn how to move about the room quickly and quietly, and assist others to do so. They must learn how to treat others in the room with consideration and courtesy; how to lend a helping hand to other pupils and to the teacher when it is needed; how to help care for the schoolroom and school pets and school working-materials or tools; how to be orderly and neat and punctual and polite and industrious; how to work quietly and carefully and independently or without aid from the teacher. This is what it means to become a good citizen of a school city. All this is more important and difficult to learn than lessons from books.

The schoolroom is a workroom. Every one who comes to school comes here to work. Only the weak, sick, and inefficient do not work.

Lead the pupils to feel that the schoolroom is *their* city home, or workshop. It was built for them, is opened for them every day, is kept in order for them, closed when they go home at night. It is their reception room when visitors come to see them at work; and since they must spend so much time in it every day, would it not be well to make it as cheerful and pleasant a room as possible?

As citizens of the school community, pupils should be led to consider the rights of other pupils and the inconvenience and annoyance occasioned by lack of self-control. The very little ones must be taught that running, talking, whispering, singing, and moving about are not wrong in themselves, but that there must be a time for such actions and that time not when other pupils will be disturbed in their work thereby; they must respect the rights of the other pupils, if they expect their own rights to be respected. What might be a help to one might be a serious hindrance to the others, and one should sacrifice his wishes for the good of the school.

Explain in your talks that it will be necessary for each pupil to be very careful, in his work or play, not to disturb the others; else he will

make the room unpleasant for these others. All in school wish to be able to work without being disturbed or worried or annoyed. For this reason we must not play or talk in the halls; should we do so we should disturb the people in the other rooms who are trying to do their work. For this reason, too, we must not remain on the school steps or playground after school is dismissed. Others in the building may be still at work and our noise would disturb them.

The pupils should be led to distinguish between practices that are inherently wrong and those that are forbidden because of some artificial necessity of the schoolroom or the playground. The line should be clearly drawn between wrong-doing and the infractions of those school requirements that are essential to order.

Explain that many of the rules of the school which pupils often look upon as irksome are made solely for the comfort and protection of the pupils themselves. We are asked to refrain from doing certain things not because they are wrong in themselves but because they would disturb and hinder others in their work. The schoolroom is a workroom and we desire the best conditions possible for work. We must stand together in the effort to secure pleasant surroundings. Those who fail to work for the good of all are guilty of rudeness and selfishness. The teacher asks the pupils to walk quietly through the halls and up and down the stairs in order that others may not be disturbed. We are asked not to talk or whisper or laugh or move about the room in school hours while other pupils are studying, because to do any of these things disturbs others who have the right to work in quiet. It is rude not to study quietly. Every time a pupil breaks a rule he is guilty of an act of rudeness—not only to the teacher, but to every one of his schoolmates, and should apologize to the whole school.

Let the pupils memorize this bit of verse from *St. Nicholas*. It will help them to remember that there are occasions when they must not do whatever comes into their heads, regardless of time or place.

There's a time to run and a time to walk;
There's a time for silence, a time for talk;
There's a time for work and a time for play;
There's a time for sleep at the close of day.
There's a time for everything you do,
For children and for grown-ups too—
A time to stand up and a time to sit;
But see that the time and actions fit.

School Officers or Monitors

EACH of us has a part in the management of the school city. The city needs a mayor and officers to attend to its affairs. The teacher is the mayor. Some of the pupils are assistants and as officers or monitors help her. All the pupils are citizens and each citizen has his duties.

The responsibility of caring for the schoolroom and its furnishings and of making it a cheerful, pleasant and attractive place, should be shared by the pupils. Teach them how this may be done. Divide the offices among the pupils so that each may act as monitor or assistant in turn. The boys may serve one week and the girls another, or each class may serve in turn; or the officers or monitors may be appointed by rows, each row serving in turn, or pupils may be selected to fill these positions because of individual fitness or for industry or effort in the direction of self-control.

Encourage the pupils to tell how the schoolroom may be made and kept attractive. If there are to be cheerful faces, all must watch to see that there are no lonely or unhappy children in school or on the school grounds. There might be "friendly" monitors, then, to make the shy and lonely pupils feel at home, especially the little foreigners who cannot talk well. There should be the "helping hand" monitors to assist the very small pupils with their wraps. There should be a guest monitor to receive the visitor who comes to school; to open the door for him; to escort him to a chair or to the principal's office or to another room, or to offer him a book if he remains to listen to a recitation.

There must be monitors to see that the temperature of the room is right, and to ventilate the room at stated times. If the school happens to be in the country, monitors will be needed to look after the filling of the water bucket and the coal bucket. There should be a monitor to pass the waste-paper basket so that the floor may be kept clear of papers, and perhaps others to help keep the blackboard clean.

The school pets must be cared for every day, and so monitors will be needed for the canary bird in his cage, the goldfish in their bowl, the rabbit or squirrel or white mice or insects in their cages. The plants in the window-boxes or pots and the cut flowers in vases will need other caretakers. The reading-table and ink-wells and pencils, pens, books, papers, scissors, and other materials must be kept in order, and other monitors may be appointed to care for them.

School Etiquette or Conduct

ETHICS

THERE should be a daily lesson or conversation on the topic fitting the needs of the work for the day, week, or month. This may be introduced by an ancedote illustrating the virtue to be inculcated, pupils being requested to give their opinions. The teacher should say as little as possible, but ask questions and draw out the thoughts, definitions, and convictions of the pupils. Ask them to bring in stories and poems illustrative of these talks, and read the best of these to the school, or have pupils do so.

Emphasize the importance and necessity of forming good habits, especially those of promptness, punctuality, and industry. Point out the beauty of service, the value and dignity of labor, the necessity for obedience to parents and teachers. Quicken sympathetic observation of and consideration for all forms of life and regard each and all in their rightful places. Teach the pupils to perform acts of courtesy and to be helpful to one another.

Kindness. Let the pupils suggest ways in which they may show kindness and consideration for their schoolmates, and help them to find others. Suggest that they assist the smallest ones to put on and take off their wraps; that they make an effort to be friendly and pleasant to the children who are shy, or lonely, or sad, or deformed, or poor, or strange, and especially kind to the little foreigners who may be dressed differently from the others and unable to speak our language well. Try to imagine yourself in the places of these last, surrounded by strangers and with everything different from that to which you are accustomed. You would not be happy if others stared at you rudely and laughed because your clothes were not made like theirs. To foreigners we seem very queer people, and sometimes, I am afraid, rude, ignorant people. Most of them have been taught manners, which some of us have not. They could teach us much and we should find them interesting and companionable, if we only took pains to be polite and friendly and thus become acquainted. And it is our place to go to them first always, and show our hospitality, because this is *our* home, *our* country, and they have come to see us, and we ought to treat them as we should wish friends to treat us, if we went to visit them.

If new or shy pupils wish to make friends they must show themselves friendly. They must forget how lonely they feel and try to become acquainted with others who look or act as though they too felt lonely or shy or bashful. If any must be neglected let it be the pupil who shows a desire to ridicule or make unkind remarks about other pupils who may

not dress well, or appear to good advantage. Pupils who at first may appear unattractive, or awkward, or ugly, or stupid, may prove to be very different after a time. We should not judge pupils at all by the clothes they wear.

Another way of showing consideration for our schoolmates is to *refrain* from making unkind remarks about them while on the school grounds, to refrain from teasing or ridiculing, from rude or rough, unfair play. You can often show more real kindness in remembering and observing these things than by doing things for people.

Working-Tools and Materials

WHEN a new working-tool is given to the pupils tell its name. Introduce it as a friend and helper. Tell its story or history—of the long journey it has taken to come to us, perhaps, and how it has been properly dressed for making its appearance among so many people, to work with them.

Take time to explain the part, purpose, and place of all materials kept in the schoolroom. Teach the pupils how to care for them properly; where to find them when they are needed; how to distribute them without disorder, and collect and put them away or preserve them when work is finished. Enforce rigidly habits of neatness, economy, and cleanliness, in the use of materials.

Explain that these little tool helpers cannot work alone. They must have company, and the pupils' fingers are the company they like best. The helpers cannot do clean, neat work if their finger friends are not clean; both are soon soiled when they work together.

These tool friends not only are soiled but are injured in other ways if we are not careful of them, and sometimes, like workmen in shops, they are so badly injured that they must go to the hospital and be doctored before they can work again. Sometimes they are injured so seriously that they are never able to work any more.

But our monitors will look after the health and safety of these friends for us, we hope; for there will be a monitor for every tool.

Much time and trouble will be saved if every pupil can have his own bottle of paste. If this is not possible, have the monitor take out for each pupil a tiny bit of paste and put it in the center of a circle or square of paper, or in a paper paste-dish. Paste-dishes may be arranged on a cardboard tray and passed to each pupil quickly and quietly. The monitor may prepare them at the work-table, sitting down to do the work. At the end of the lesson the paste that remains may be put back into the jar and the paper dishes thrown into the waste-basket.

At the conclusion of the lesson the paper monitor returns to the shelf any unused paper.

After a cutting-lesson the waste-basket monitor sees that no pieces of paper which may have fallen on the floor are allowed to remain there. The pupils should be directed to fold the pieces of writing- or drawing-paper that are to go into the basket and place them on the left side of the desk-top. Do not permit the pupils to crumple the papers. It is the business of the monitor to collect the papers and drop them in the basket, which should be passed before intermissions.

The ink-monitors see that the ink-wells are cleaned and filled half full. If they are filled full the ink may run over and blot books and papers as well as hands and clothes.

The pencil-monitor counts the pencils, lays aside and sharpens the dull ones, and looks up any that are missing.

The book-monitor passes books to the class, before a recitation, and collects and puts them away afterward. This monitor also examines the books to see if they are marked in any way and reports the names of pupils who are careless or destructive. At the end of the week the monitor may give book-marks to those whose books are in good condition.

HISTORY OF THE BOOK

The story or history of the book will furnish material for several lessons if these are desired, but must be adapted to the class, or grade. When new readers are given to the class repeat to them the message of "The Book" from Mrs. Richards's "More Five-Minute Stories",—

LITTLE child, I pray you look
Upon me, your friend the Book
I am wonderfully made;
Leaves of paper smoothly laid,
Each one printed bright and new,
Telling something good to you;
All together sewed and bound,
Neat and tidy, strong and sound.
Do not throw me here and there;
Dog's-ear not my covers fair!
Do not wet your thumb to turn
Pages; so the careless learn!
Keep me neat and bright and clean
As you would yourself be seen;
So you'll meet a pleasant look,
Always, from your friend the Book!

Call attention to the cover, the color of the cover, and the design. Let the pupils spell out the name of the book on the cover, the name of the author and that of the publisher. Have them find the title page, and the name of the city where the book was printed and published. Ask them if it has taken a long journey before reaching our school.

Speak of the author's purpose in writing the book. Sometimes this is told in the preface or the introduction. Find the preface. Tell something about the author if possible. If the pupils are interested in the book they will be more careful of it.

Mention the workmen who gave their time and best efforts to the

book before it came to us. The printer, the binder, and the publisher, as well as the artist, helped to make it the beautiful book it is. If there is music in the book, a musician also helped.

We should use the book as the bee uses the flower. It takes honey from the flower without injuring the blossom.

Tell the older or upper-grade pupils something of the methods employed to tell or write messages, stories, or histories before books were made.

The first stories were told orally, the parents relating them to their children and the children in turn relating them to their children and grandchildren.

The first writing-materials were sand, the bark of trees, stone, and brick. Figures and characters that stood for words were chiseled upon monuments. Tablets of wax were used for letters and notebooks. Parchment made of the skins of goats, lambs, and calves was used to make scrolls. Tell about scrolls.

The making and use of paper followed the use of the scroll. The first paper probably was made from a kind of reed which grows along the banks of the River Nile in Egypt. Our paper to-day is made of cotton and linen rags, waste-paper, straw, and wood. Tell something of the preparation, the sorting, cleansing, and tearing of rags—the pulp-making, the beating and the addition of clay and coloring-matter; the draining and the pressing into sheets. Man originally learned from the wasp how to make paper, but has since improved greatly upon the first paper made. Speak of the invention of the printing-press, of the kinds and uses of paper. Make a chart of different sorts.

AN ERASER

The new pupils have probably never seen an eraser, and it will be well to explain its use and the way in which it may be kept in good condition. Use the eraser as a subject for an oral language lesson with the first two grades, and a written lesson for the third grade. Question the pupils as to the materials of which the eraser is made—wood and felt. How are these fastened together? (By glue or some similar substance.) Let the pupils guess the length and width of the eraser and then measure to see whether or not their eyes have measured correctly. Explain the purpose of the wooden part—to serve as a handle and to hold the felt. Tell the purpose of the felt part—to erase writing and drawing on the blackboard. Speak of the grooves and their use to enable the fingers to grasp the eraser more firmly. Note the colors of the felt. Illustrate the correct way of holding an eraser, and of erasing writing from the board; how and where to place the eraser on the chalk tray

when the work is finished; how it may be freed from chalk dust and cleaned out-of-doors.

Appoint eraser-monitors to keep the erasers in good condition for the week.

FIRST READING-LESSONS

READING in primary grades is no longer an isolated subject. It is the outgrowth of other studies. It is a means of expressing the child's ideas of life, of people, and of the objects observed in the schoolroom, in the house and in nature. He sees, examines, and talks about these before he reads about them. The child must live his lesson, and to live it means to *play it*. The play element which is so strong at this period of the child's life may be utilized here. Childen are natural actors and imitators. Let the schoolroom be a field of action Let the pupils act. Let them "play things."

The children's stories may be dramatized, and objects observed and studied, personified and endowed with life, then when the little ones read about these objects the thoughts will be their own and the terms so familiar that they will learn whole phrases or sentences as easily as single words.

Introductions. Utilize the first reading-lesson periods in becoming acquainted—the teacher with the pupils and their names, the pupils with the teacher and one another. The lessons during the first week must be largely conversational and in them the pupils may be taught how to introduce themselves and one another, easily and naturally, in class or elsewhere. The drill will be a lesson in manners as well as in reading, and one the pupils will need. They cannot begin it too early.

Explain to them that when people expect to meet in the same place often, to work or to play together, and there is no one to introduce them to one another, they sometimes introduce themselves. It is pleasanter and more convenient for people to know what to call one another. Say that you mean to introduce yourself to them at once by telling them your name and writing it upon the board so that they may know just how it looks. Repeat the name slowly and distinctly and then write it upon the board: "My name is Miss ———."

Read the sentence aloud as it is being written and emphasize the *Miss* or *Mrs.*, as pupils often get the prefix wrong. Then say that while some of your pupils have been introduced to you by their parents, or brothers, or sisters, others have not, and as they are your guests to-day you would like to know the name of every one. You will play that you are the lady of the house and they may play that they are making a call and introduce themselves as you have introduced yourself.

As they give their names write these upon the board: "My name is Robert"; "My name is Clara."

After a number of such statements have been written, erase the names and replace them with others, until all the members of the class have given their names and are familiar with the words *my* and *name.*

Some of the little ones may be too shy to give their names distinctly or to introduce themselves. This diffidence will give an opportunity for the introduction of another idiom,—*This is.* Ask if there is not some one who will come and take the little friend's hand or stand at his side and introduce him to you, thus,—"This is Frank." Have other pupils introduced in this way, until the children are familiar with the simple introduction and with the written form of the statement.

Teach the children to respond to an introduction with "I am pleased to meet you," and "I am glad to know you." Ask a pupil to give you the name of all those in his row whom he knows and bring them to you one by one, and introduce them. See who knows the greatest number of the pupils in the room. This will help the children to become acquainted with one another and with you, and to overcome their shyness.

Call the pupils to class by rows at first, as it is confusing for them to find their own way and place among so many.

Some of the first reading-lessons may be given in the form of games. The teacher plays that she is giving a party for a friend who is visiting her. This little friend has just come from a distant city, and knows no one. The party is given that she may make new friends.

The teacher stands at the door with the friend and receives the guests as they come in. The older and more confident pupils may be selected as the first callers, and only such children asked to take part as express a readiness or willingness to do so. The pupils put on their hats and knock at the door. When the teacher opens it, one will say: "My name is Jessie Jones." The teacher then introduces the caller: "This is Jessie Jones, Anna.—Anna Cary is visiting me." Anna says: "I am glad to meet you, Jessie."

The sentences may afterward be put on the board and used as a reading-lesson.

Have pupils impersonate members of a certain family and introduce themselves, thus:—

I am Fred's father.
I am Fred's mother.
I am Fred's sister.
I am Fred's brother.
I am Fred's schoolmate.

Write the sentences on the board and when the children are familiar with the idiom *I am* and the word *Fred* let other pupils' names be substituted and have the sentences read until the words *father, mother, sister, brother,* and *schoolmate* are fixed.

Many new words may be added to the pupil's vocabulary by and through these play-introductions. Let the children vary the form after they have become familiar with the first simple one given. They may introduce one another thus:—

This is John Brown, Miss ———.
This is my friend Bessie, Miss ———.
This is my brother.
This is my sister.
This is my father.
This is my mother.

These statements should be placed upon the board by the teacher and the pupil introduced be asked to find his play name and point it out.

When pupils bring small brothers and sisters to school to visit, as they love to do, ask them to bring the little strangers directly to you and introduce them. Make the children feel that politeness requires that they do this.

HAND EXPRESSION

WRITING. The first writing-lessons should be upon the blackboard. Divide the board into sections. Number the sections and assign each child a permanent place at the board. Write the names of pupils in these sections and allow the names to remain until each pupil is able to write his own, or until the end of the week.

The second or third day of school should find each pupil's name in script pasted upon his desk, where he can see and copy it at any time it is needed. There are other and more profitable forms of seat work than copying, especially at this season of the child's school life.

Write the first name of each pupil in large letters on his desk with crayon. Let him cover the name with split peas, coffee beans, or corn.

Have each pupil cut strips of paper half an inch wide by two inches long, and paste them into the form of letters to spell his name, or at least his first name.

Distribute cards on which pupils' names have been written in large letters. Show the children how to cover the cards with tissue or thin paper and trace the names with lead pencil.

MARY AND THE LAMB

Copy the teacher's name from the blackboard.

Advanced first-grade or second-grade pupils may copy from the blackboard, "T is for teacher."

Copy from the blackboard, and memorize,—

Just a little every day;
That's the way
Children learn to read and write,
Bit by bit and mite by mite,
Never any one, I say,
Leaps to knowledge and its power.
Slowly, slowly—hour by hour—
That's the way;
Just a little every day.
—Ella Wheeler Wilcox.

Drawing. Show the pupils how to pass drawing-pencils and paper quickly and quietly, how to arrange the papers on their desks and hold the pencils. Show them how to hold their pencils lightly, so as to produce soft gray lines.

Illustrate the story of Mary and the Lamb, with drawings or cuttings. Colored paper may be used for cutting. Mount the cuttings.

Make a silhouette (brush-and-ink work), a painting, a drawing, or a cutting of the teacher, or tear a picture from paper.

Construction Work. Have the pupils make reading-books of their own. In these books may be written the reading-lessons copied from the board, lists of words for spelling, and poems. Words and sentences may be hectographed by the teacher and given to the pupils to mount or paste in the book, following a board arrangement. Cuttings, drawings, and paintings illustrating these lessons may also be bound in this book. Holes should be punched in the corners of the papers before the latter are given to the children. A large-sized sheet of drawing-paper may be used for the cover. On it have the pupils print or write the name of the book and its owner. It may be decorated with a cutting or a drawing

These little hand-made books may be more easily handled by the children than those having stiff covers and will be found more satisfactory for the beginning pupils.

Find in the letter-box the letters that spell the word *teacher* and arrange them on the desk.

Stick-laying. Lay with sticks pictures of a book, a bag, a lunch basket, following outline drawings on the board. Make with sticks the words *book*, *scholar*, and *teacher*, or outline them with pegs or grains of coffee on the desks. Make the teacher's name on the desk, using sticks to form the letters.

BODY EXPRESSION

BEGINNING pupils seldom understand, the first day, the teacher's directions or commands in regard to bodily movements. They must be taught to sit, stand, turn, halt, pass, and march. The following exercises may be given for practice, to enable the children to stand and march up to class properly:—

1 Give the command, "Sit erect; turn; rise [or stand]," to one row at a time, and then to all the class, until the children can obey orders quickly and quietly.

2 One row at a time may rise, and pass in line to the recitation seats [or chairs, or position], and then back to their seats.

3 One row at a time may stand and pass or march around the room and back to their seats.

4 One row at a time may stand, run, hop, skip, or fly by turns.

5 One row may pass, marching, to the front, the next follow directly after, and others after that, until all have taken the position indicated by the teacher.

6 One row may pass, marching, to the back of the room and into the cloakroom, the second row follow the first without a break, the third next, and so on. Use the words, "Halt!" "March!" and "Mark time!" until the pupils understand and can follow directions promptly.

Dramatize "Mary and the Lamb."

The first games may be those that teach place and position—marching, running lightly, walking without the dragging of feet and with heads held high, sitting erect, and passing to and from classrooms quietly and in order.

DRILL ON LEFT

1 Sit at the left of seats.
2 Rise at the left of seats.
3 Step first with left foot.
4 Arrange seat work from left to right.
5 Draw from left to right.
6 Write from left to right.
7 Read from left to right.

Playing School. Let the pupils play at school-keeping at times. They may direct the games, and point out the sentences in the blackboard reading-lessons and the words in the blackboard word drills. Let the quickest and most capable pupils direct and assist the others in their seat work and board work or at the sand table. At other times let one pupil act as teacher and take her class into a corner, with their chairs, to read. The pupils will be so pleased to be in the play class that they

will not disturb the room and the teacher may continue her work with another class. The little play teacher may call on one after another to read. Play teaching will be found to develop a fine social spirit among the pupils and free them from self-consciousness.

The physical expression following the talk about the janitor and his duties may take the form of a rhythmic exercise in industrial imitation. Let the pupils personate or imitate him at his work. To march music they may roll up rugs, hang them on the line, sweep the floor, wash windows, beat the rugs hanging on the line, take them down, carry them in and place them on the floor. The teacher will have to direct the changes in action as she plays.

The Schoolhouse

GEOGRAPHY

THE schoolhouse a public building. Journey of inspection introducing the pupils to the school building.

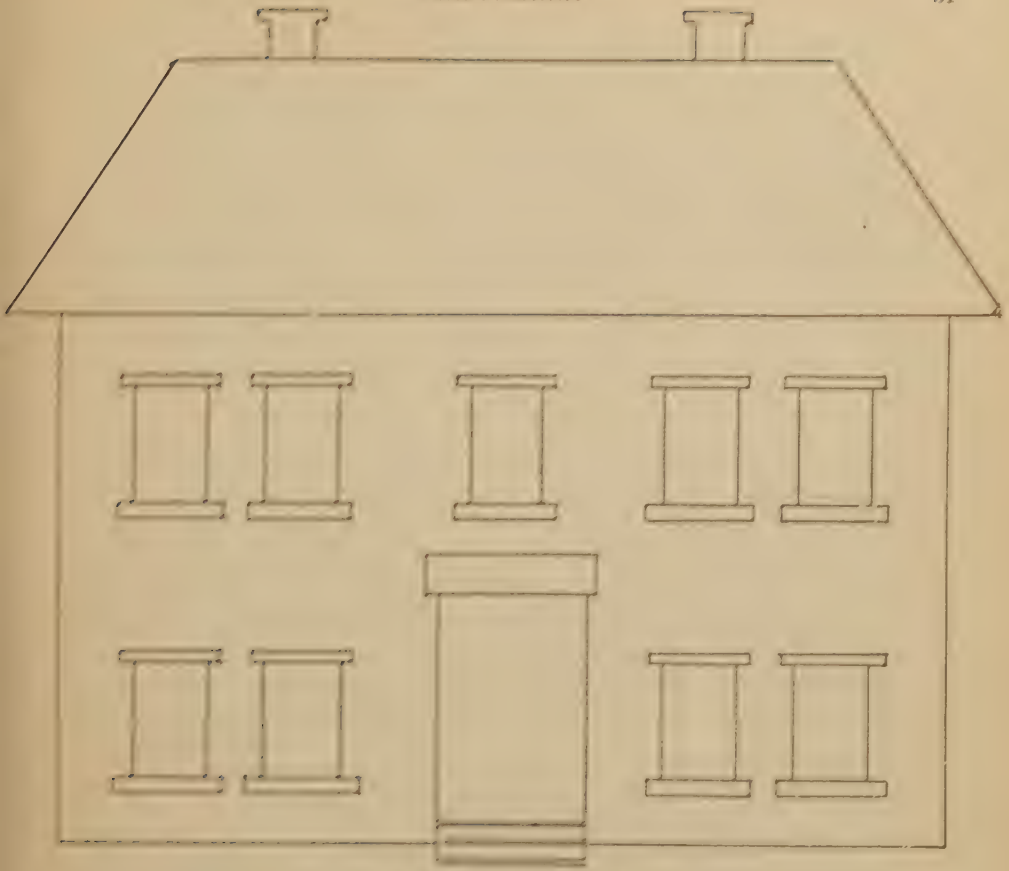
The purpose, appearance, and environment of the building. Size, outward appearance, number of windows, tower, etc. Inside arrangement of rooms; number and size of rooms, closets, hallway. Finishing and furnishing of the schoolroom itself; kind of floor, wall, ceiling, etc. Desks, seats, table, clock, bookcases, educational appliances, apparatus, globes, etc., ornaments, wall coverings, curtains, etc.

Care of the buildings. Caretakers of the building—the janitor and the school engineer. The part, place, and purpose of these men in the school building. Pupils as assistant caretakers. School officers or monitors. Duties of officers and monitors. Schoolroom a workshop.

First Lessons. The first lessons of the first-year pupils are lessons in geography, the very first being the journey to the schoolhouse. Strange or unfamiliar paths or streets are traversed, new localities and playgrounds are observed and boundary lines located.

Remembering how easy it is for very little people to lose their way, or to feel terrified lest they should, in a big building, acquaint the pupils with the schoolhouse at once. The little beginner should be helped to get his bearings in his new and strange surroundings. Some guides or helpers from among the older pupils or from those of the second or third grade might be selected to pilot the timid little mortals about on the first eventful day.

The helpers may show the pupils constantly arriving where to hang their wraps, where to sit, where to get a drink, and where to find the closets. They may help to amuse and entertain the very shy children



THE SCHOOLHOUSE

and make them feel at home before school is called. The new pupils will feel more at ease with these children, many of whom are known to them, than with the teachers.

Conversations with the children after an inspection of the building will draw out the observation that the schoolhouse is not like a home, a church, a public library, or any other building with which they are acquainted. Explain unfamiliar objects and their uses; also the necessity of care on our part that they may be kept in good condition for our use.

Let the pupils describe the building and its arrangement and environment. Give the name of the building and write it upon the board to remain during the first week. Write, also, and have the pupils pronounce,

the name of the street on which the building is situated. The pupils should be acquainted with the locality of their playgrounds and the existence of boundary lines if such exist.

The school building is a workshop, built for school-children. It is theirs to work and play in and care for. Each child has a place in it and a share in taking care of it. Because there are so many to share this workshop or school home, it is divided into rooms and the playgrounds or basement into parts, so that children of about the same size and age may work and play together.

There are little cloakrooms for the hats and wraps, where every pupil has a peg or hook of his own with his name or number underneath. Point them out.

There are closets and cupboards where we keep the school materials that are not needed in the school workroom. Show them.

There are water-closets for the use of pupils, and these should be used before or after school hours or at recess time, if possible. Pupils should be directed to these at this time or later by the older pupils.

Perhaps there is a washroom, a bathroom, or a place in which the pupils may wash their faces and hands, and get a drink of water when thirsty. Show the children where to find these rooms and how to use them. Teach them to turn the water on and off without splashing it over themselves and the floor. The pupils must get drinks before school or at recess.

Point out the part of the playground that is to be theirs before school hours and at recess periods, but not after school is dismissed unless by special permission of the school board. Let the pupil know just what is his, inside and outside the building, and teach him to realize that what is not his is somebody's else.

Do not expect the pupils to know all these things. They do not, and if they are not taught now may make many blunders mortifying to themselves as well as annoying to others.

HAND EXPRESSION

HECTOGRAPH pictures of the schoolhouse on heavy paper and cut them out or prick and sew them. For sewing use silk or thread or yarn the color of the building or its trimmings.

Paint or color with crayola pencils hectographed pictures of the school building. If the trimmings of the building are of a different color from the body of it, two colors may be used. These pictures may be taken home.

Cut and mount a front view of the school building.

Lay the schoolhouse with sticks; also the furniture of the schoolroom.

Write the name of the school a number of times. Write the sentence, "This is my school."

Fold, cut, and paste houses from eight-inch squares of paper. Place these on the sand table and mark the streets off. Walks may be laid with blocks or pegs or splints. A fence may be built of sticks or pegs, or a wall of blocks.

Fold, cut, and paste houses from eight-inch squares of paper.

Fold, cut, and paste articles of furniture for the school.

Build the schoolhouse on the sand table with building-blocks.

With blocks make on the sand table articles of school furniture.

Let the pupils copy the names of objects and persons in the schoolroom, and build them with printed letters from the letter box, or use them in sentences:—*desk, chair, seat, table, bookcase, blackboard, eraser, chalk, crayon, map, globe, chart, clock, platform, pointer, picture, pencil, pupil, books, tablets, ruler, teacher, paste, paper.*

Have the children lay with sticks the teacher's table, the kindergarten or sand table, the chairs, the desks, a footstool, the waste-paper basket, and other articles of schoolroom furniture.

Let the pupils make free-hand drawings or cuttings of their playmates, the teacher, or the janitor at work.

WINDOWS

Let the pupils fold squares of paper to represent windows:—Fold the edge nearest to you to the upper or opposite edge and crease. Crease the other diameter. Count the panes. How many panes are there in the schoolroom windows? how many panes in the paper windows?

Continue the folding directions until the required number of panes is shown.

PICTURE FRAMES

Make picture frames for the pictures of the schoolhouse. Use two eight-inch squares of green, gray, or brown paper. Fold one of the pieces lightly into sixteen squares; do not crease firmly. Cut out the four squares in the center. Paste the uncut eight-inch square on the back as a frame. Paste the edges together on three of the sides, slip the picture in on the fourth side.

PICTURE STUDY

SUBJECT: "The Little Scholar," by Bouguereau, (see page 11). Show the picture and ask questions like the following:—

Where do you think this little girl is going? Why do you think she is going to school? What do you think she has in her basket? Where do you think this school is—in the city or in the country? Would the

little girl be taking her lunch with her if she lived in the city? Do the pupils in the city schools often take their lunches to school?

This little girl lived in a country across the ocean, very far away. She was a little French girl, and lived in France. She probably had a mile or more to walk before she reached her school. Have any of you as far to come as that? An artist painted this little girl's picture. I will put her name on the board:—*A scholar.*

What is a scholar? A little girl who goes to school is a scholar. A little boy who goes to school also is a scholar. We are all scholars, because we attend school.

How many of you wished to come to school this morning? We are going to have a good time in our school. We are going to tell stories, and sing, and play games, and march, and have a great deal more fun than the children who stay at home! We are going to make all sorts of interesting articles from pretty colored paper, and use paints, and colored chalk, and pencils, and model objects from clay.

We have come to school to learn how to do things that will help us to become good workmen and homemakers like our fathers and mothers. It is fine to be a good worker. This school is our play workshop. We are going to play that we are grown-up workers and are doing what they do. We shall make a playhouse and play at housekeeping and work at trades and shop-keeping and the other occupations with which our fathers and mothers are busied.

If you stay out one single day you will miss something that the rest do or make. If you come late you will miss something, too. Most likely a story will come first in the morning and it would be too bad not to hear that. Then, too, the pupil who is tardy must have his name put down in a book which the teacher keeps, and also on cards or papers and sent up to the office of the principal of the school and to the superintendent; and the teacher, and the principal, and the superintendent all feel sorry. We must be careful not to get our names down in the tardy-book.

PICTURES FOR STUDY*

The Little Scholar (569). Bouguereau.
Compulsory Education; On the Way to School; School Lets Out; Mutual Instruction; Composition Day (1085C); School in Brittany (1085). Jean Geoffroy.
The Music Lesson. Wunsch.
First Days at School.
Learning the A, B, C. Defregger.
Study Meyer von Bremen.
The First Day at School; The Recitation; Kept In. Jessie Wilcox Smith.
September Pictures.

* The numbers in parentheses after the subjects refer to the Perry Pictures. These may be obtained from the publishers of this book, in size 5½x8½ inches, at one cent each if twenty-five or more, either one subject or assorted, are ordered at one time.

SCHOOL IN BRITTANY—*Geoffroy.*

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A Happy School Room. *Stepping Stones to Literature, No. III.*
Selections From Heart (Cuore). De Amicis.
Disagreeable Boy. *A Book of Little Boys.* Brown.
Doctor Spanker. *Pleasant Street, Smiling Valley.* Lee.
Apple Woman's Story. *Jewel's Story Book.* Burnham
Politeness. *Quotations and Select Stories.* Bass.
Careless Jane. *Careless Jane and Other Tales.* Pyle.
Rabbit Witch. *Careless Jane and Other Tales.*
Boisterous Ann. *Careless Jane and Other Tales.*
Vivian's Picture Gallery. *Braided Straws.* Foulke.
Half-Done Polly. *Play Days.* Jewett.
Blunder. *Child Life in Prose.* Whittier.
The Last Lesson in French. *Child Life Third Reader.* Blaisdell.
The Truant. Turner. *One Thousand Poems for Children.* Jacobs.

SONGS

Going to School. *Children's School Songs.*
Beginning of School. *Songs of the Year.*
All are Here. *For the Children's Hour.* Bailey and Lewis.
Going to School. *Songs and Games for little Ones.* Walker and Jenks
The Playing Ground. *Primary and Calisthenic Songs.* Hanson.
Work to Do. *Primary and Calisthenic Songs.*
School Song. *Day School Song Collection.* Henry.
Off to School. *Primary Song Book.* Smith and Weaver.
Work and Play. *Primary Song Book.*

GAMES

School Time. *Primary Language and Year Book.* Smith.
School. *Games for Everybody.* Dodge.
Pantomine School. *Education by Plays and Games.* Johnson.
Schoolmaster. *Games.* Johnson.
Did You Ever See a Teacher. *School Room Plays.* Beebe.

READING.

First Grade.

Learning A B C. *Art Literature Primer.* Grover.
French Boys in School. *Art Literature First Reader.* Grover.
French Girls in School. *Art Literature First Reader.* Grover.
Late to School. *Art Literature First Reader.* Grover.
School Time. *Gordon First Reader.*
Our Kindergarten. *Wide Awake First Reader.* Murray.
Going to School. *Wide Awake First Reader.* Murray.
Learning the Lesson. *Cyr's Graded Art First Reader.*
Play School. *New Education First Reader.* Demarest and Van Sickle.

Second and Third Grades.

Playing School. *New Education Second Reader.* Demarest and Van Sickle.
Going to School. *New Education Second Reader.* Demarest and Van Sickle.
Four Less Eight. *Art Literature Second Reader.* Chutter.
Little Oak Desk. *Silver and Burdett Second Reader.* Powers and Balliet.
In School Days. *Art Literature Third Reader.* Chutter.
The Holiday. *Silver and Burdett Third Reader.* Powers and Balliet.
Tommy and the Crows. *New Education Third Reader.* Demarest and Van Sickle.

LITERATURE

Familiarize the children with bits of choice literature within their comprehension and related to the subject-matter of the year. Eugene Field, Robert Louis Stevenson, Longfellow, Whittier, the Cary sisters, and others have written much that enriches and contributes to the child's ethical pleasure. At least one fine poem a month should be committed to memory. By the time the poem has been discussed (as the teacher has read and re-read to the class the whole and selected parts), its pictures drawn and painted or its events dramatized, and suggested personal experiences related by the children, many lines will have been memorized. To complete the learning "by heart" will take but a little more time; and there should be thereafter frequent recitations of the poem to the school by individual pupils.

Such virtues as industry, courtesy, obedience, honesty, and others may be so presented as to be clearly seen and felt by even the youngest pupils, through poems, stories, gems, proverbs, history, reading, songs, and picture study. The stories selected should be short, simple, interesting, and instructive. Give stories and fables that embody "ideals of courage, generosity, patience, strength, wisdom, unselfishness, and kindness to animals, for the reason that children imitate what they admire, and because of unconscious influence of an ideal upon character." The literature should include subjects which relate to the primitive life of man, his food, clothing, and shelter; and stories of people of other lands. When it is possible have these stories dramatized in the schoolroom. The children may name the characters required and choose their parts. Lead them by questioning to plan the scenes and execute the dramas.

HOW FRITZ WENT TO SCHOOL

School had begun, and it was hard for the little boys and girls who had never been to school to be shut up in a schoolroom. Things out-of-doors kept calling them to come and play. And this Miss Merry knew. Miss Merry was the teacher. She knew what children liked.

So when Fritz came, through the open door, Miss Merry smiled and said gayly: "Good-morning, Fritz. Have you come to school? Children, if you'll all be very, very, very quiet, I'll let Fritz stay."

It was so nice to have a dog in school that every one was very, very, very quiet. Even the littlest new boy tried to sit still. And Fritz? Well, if Fritz ever minded any one, it was Miss Merry. So, when she told him to lie down and be a good dog, he did so. For a long time he watched Miss Merry, then he fell asleep.

Every one was so good Miss Merry said that for a change they might spell down. They must all stand up in a row, and toe a crack just as their grandfathers and grandmothers had done long ago. Everything went well. They were very little folks, you know, so they spelled very little words. But, little as the words were, the line of little folks toeing the crack grew shorter and shorter.

At last only Babe and Tony were left. "Rats," said Miss Merry, clearly. "R," began Tony.

Fritz's eyes popped open. His ears stood up stiff and straight. "Rats," said Miss Merry again. She rolled the "r" a little. She sounded the "t" and the "s" plainly, to help Tony.

"R," said Tony. But what more he said no one ever knew, for Fritz spoke. "Boof! boof! boof!" he said as loud as he could. Then he was off, barking wildly. Round and round and round the room he ran. Books fell off the desks. Pencil boxes rattled and crashed. Pencils rolled off by themselves. The littlest new boy was upset. The waste-basket tipped over. Then Fritz landed on Miss Merry's desk. "Boof!" he said indignantly. "Where *are* they? I can't find any rats."

Into the midst of all this confusion came the principal. The children were crowding about Miss Merry. The littlest new boy cried in her arms. And Miss Merry? She laughed until the tears rolled down her cheeks. She laughed until all the children laughed. Even the littlest new boy found a sob turned into a funny little gurgle. And the principal, who had meant to scold, found he couldn't be heard unless he laughed too. So he did. And as soon as she could speak, Miss Merry explained.

When Fritz had been sent home and everything was quiet again, Tony put up his hand. "Please, Miss Merry," he said, "who spelled down?" The littlest new boy spoke right out loud in school. "I know!" he cried, "'Twas Fritz; wasn't it, Miss Merry?" —*Adapted.*

Tommy and the Crows

A FABLE.

"I will not go to school to-day," said Tommy. "I'll stay in the green fields and have a good time." So he sat down on a soft green bank under a tree. The sun was shining in a clear sky; the songs of the birds were heard on every side.

"I will not go to school; I do not like my book and slate as well as the green fields and pretty flowers; besides, this bank is softer than the seats in the schoolhouse."

Just as he said this he looked into a tree not far from the one under which he was sitting, and saw some crows on one of the branches. One of them was hard at work, making a nest with a lot of sticks. "Here's a pretty boy!" said one of the crows; "he says he will not go to school." Then all began to say, "Caw! caw! caw!" as if they were making fun of Tommy.

"Well! what do you think of my work?" said the crow. "Look at my fine nest. What do you think of it, sir?" "I dare say it is a very fine one, Mr. Crow," said Tommy, "but I should not like to live in it."

"You would not? well, you are only a boy and not as wise as a crow," said his new friend. The other crows cried, "Caw! caw! caw!" as if they thought so too.

"Do you know why a crow is wiser than a silly boy?" asked the crow, putting his head on one side and looking at Tommy with his bright, black eye. "No," said Tommy; "I thought boys were wiser than crows."

"You thought!" said the crow. "That shows how much you know about it. Tell me, can you make a house for yourself?" "No; I can not do so now, but when I am a man I can."

"Why can you not do it now?" said the crow, turning his head to the the other side. "Why, I have not learned how to make one," said the little boy.

"Ho! ho!" said the crow, flapping his wings, "he has to wait till he learns how to make a house. Here's a pretty boy!" All the crows when they heard this cried, "Caw! caw! caw!"

"No one taught me how to make my house," said the crow. "Just look at it, what a nice house it is. I brought all the sticks myself; I brought them in my mouth, but I do not mind hard work. I am not like a little boy that I know."

"But there are many things in this world besides houses," said Tommy. "Yes, indeed," said the crow; "I was just thinking so. You need a coat as well as a house." "That I do," said Tommy, "and I need a new one now. But you crows cannot wear coats."

"Who told you that?" said the crow. "Look at my coat and tell me if you ever saw a finer one than this black coat of mine. Could you make such a fine black coat as this?" "No," said Tommy, "but I can learn." "Yes, yes, you can learn, but that is the way with all silly boys; you must be taught everything that you are to do."

Tommy felt that the crow had the best of it.

"Dear me," he said, "I never thought that crows were so wise."

"You may well say that," said the crow, who, with two others, was now sitting on a branch of the tree.

"You may well say that, Master Tom, but there is more for you to learn yet. How about your food? Where do you get that?" "Why, my mother gets that for me. I find it on the table every day." "You are a baby then?" "No, indeed I am not," said Tommy. "I will throw this stone at you if you are not more careful what you say."

"Boys should never throw stones," said the crow. "I only asked if you were a baby. When a crow can go alone he gets his own food." "I shall do that when I become a man," said Tommy. "I shall learn how." "Dear me," said the crow, "you will have much to learn before you are as wise as a crow " "That may be so," said Tommy, hanging his head in shame, "but there is time for me to learn."

"You are a pretty boy to come here and sit all day on the grass. Pick up your books and go to school! go to school! go to school! go to school!" Then all the crows made such a noise that Tommy picked up his books to throw them at the crows. But they were off to another tree, where they all cried, "Caw! caw! caw!" till poor Tommy could not stand it any longer. So he went back to school.

No matter what you try to do
  At home or at your school,
Always do your very best
  There is no better rule.

For he who always does his best,
  His best will better grow;
But he who shirks or slights his task,
  He lets the better go.
What if your lessons should be hard,
  You need not yield to sorrow;
For him who bravely works to-day,
  His task grows light to-morrow.

—C. COHEN.

By-and-by is a very bad boy,
  Shun him at once and forever;
For they who travel with By-and-by
Soon come to the house of Never.

Whene'er a task is set for you,
  Don't idly sit and view it—
Nor be content to wish it done;
  Begin at once and do it.

Don't tell me of to-morrow,
  Give me a boy who'll say
That when a good deed's to be done,
  "Let's do the deed to-day."

PUT OFF TOWN.

Did you ever go to Put Off Town,
Where the houses are old and tumble-down,
And everything tarries and everything drags,
With dirty streets and people in rags?

On the street of Slow lives old man Wait
And his two little boys named Linger and Late
With uncleaned hands and tousled hair,
And a naughty sister named Don't Care.

Did you ever go to Put Off Town
To play with the little girls Fret and Frown?
Or go to the home of old man Wait,
And whistle for his boys to come to the gate?

To play all day on Tarry street,
Leaving your errands for other feet,
To stop or shirk or linger or frown
Is the nearest way to this old town.

NATURE STUDY—THE WORLD

THE CHILD'S WORLD

GREAT, wide, beautiful, wonderful World,
With the wonderful water round you curled,
And the wonderful grass upon your breast,—
World, you are beautifully drest.

* * * *

You friendly Earth! how far do you go
With the wheat-fields that nod and the rivers that flow,
With cities and gardens, and cliffs, and isles
And people upon you for thousands of miles?

Ah, you are so great, and I am so small,
I tremble to think of you, World, at all;
And yet, when I said my prayers, to-day,
A whisper inside me seemed to say,
"You are more than the Earth, though you are such a dot;
You can love and think, and the Earth cannot!"

—*Lilliput Lectures.*

READ the foregoing poem to your children and find out by questioning what they know, and what they have thought, or imagined, about our world.

What is our world? What is its shape? How do we know?

Lead the pupils to tell what they can of the appearance, size, and extent of the world, and of its divisions of land and water. How it is clothed, or dressed. What decides its dress and appearance. How seasons affect the appearance of the earth.

Is the earth now clothed in grass? Is it always? When the grass is sleeping and covered with snow here, is it not green and growing in other parts of the earth? In what parts? Does the wheat in the fields now nod? May it not nod elsewhere? Are the rivers flowing now? Are they always flowing? When the rivers here are frozen are not others flowing elsewhere? Why is the earth friendly? Does it not give homes, food, shelter, and clothing to people all over its surface?

Do we live on the outside or the inside of the earth? Does the earth move or stand still? (We are having a ride on this star in the sky, for the earth travels all the time.) Can we see it move? How do we know it moves? How long does it take it to go round the sun? (Illustrate with an apple. Suppose you were to tie a string to the stem and set the apple to spinning, and while it was spinning whirl it round your head; it would have the same motion that our earth has.) The earth is spinning around on itself and it goes round the sun at the same time. How long

does it take the earth to spin round? (Twenty-four hours or one day.) How long does it take the earth to go round the sun? (A year.) How many seasons have we while it is moving round the sun? (When it is on one side of the sun we have spring, and when it is on another we have summer, and on another autumn, and on another winter.) If we did not move round the sun but stayed always on one side, we should have only one season instead of four. What does the sun give us? What besides heat? How many motions has the earth? What are given us by the earth's spinning round on itself? How does it give us night and day? (Part of the time our side of the earth is turned toward the sun and we are having day; part of the time our side of the earth is turned away from the sun and we are having night.) The little Chinese children on the other side of the world are having night when we are having day. When we are having night they are having day. When you go home to-night hold your hand up to the lamplight. When the light is on the palm of your hand it is dark on the back of your hand. There are a great many other planets or worlds, some larger and some smaller than ours. The little boys and girls who perhaps live on them may be looking at our world this minute and saying, "What a bright star!"

When our side of the earth is turned away from the sun you can see these faraway planets. They look like stars or little suns, and that is what they are.

Some one wishes to know where our world and these other worlds came from.

A great many hundreds of years ago, before there were any people, or animals or plants, or world even, the sun, a great ball of burning matter, was placed in the sky. It kept constantly whirling around, and as it whirled very fast, great pieces of the outside of it flew off thousands of miles, just as the little particles of moist clay fly off into the air if you whirl your clay sphere fast enough.

These pieces of the sun kept on turning and spinning around and are doing so yet. The pieces are our earth and the stars we see in the sky. The piece that is our earth was very warm at first, but it kept getting cooler and cooler and harder and harder until it was cold enough and hard enough for plants and animals to live upon it.

But the inside of the earth was warm and is yet. When the outside parts of the earth grew cold they drew together just as vapor drops do when cold. They pushed up the surface of the crust because there was not room for all that hardened part to spread out flat over the hot inside part. The parts that were pushed up made mountains and that is how we came to have mountains.

The Seasons

MEANING of the word season. Names and number of the seasons—*Autumn*, *Winter*, *Spring*, *Summer*. There are three months in each season. The autumn or fall months are *September*, *October*, and *November*. This is September, the first fall month.

Peculiarities of the autumn season. Flowers of autumn. Birds of autumn. Insects of autumn. Games in autumn. Autumn weather

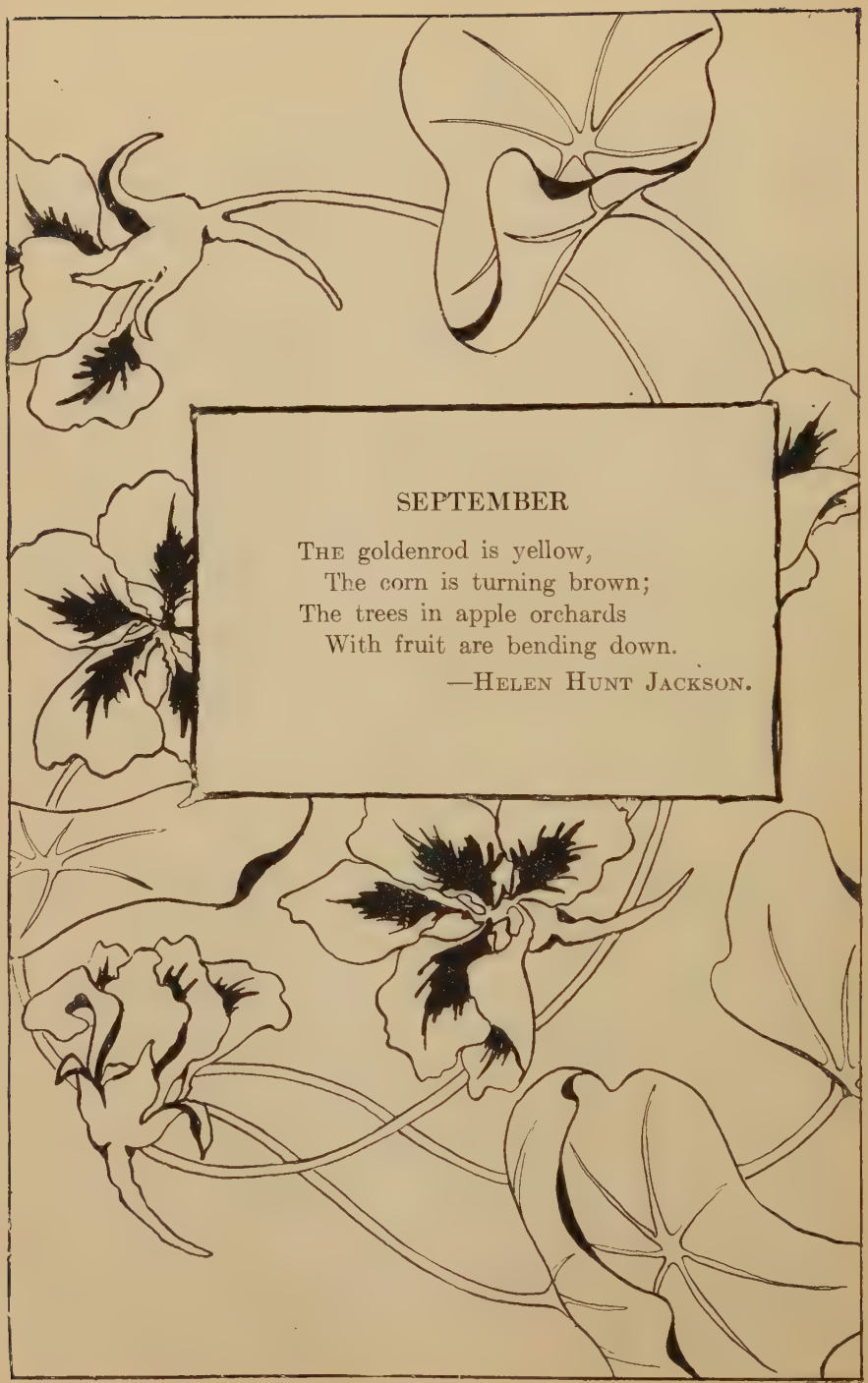
Lead the pupils to describe the world as it appears in September. Is its dress attractive? What are the prevailing colors? What is the color or nature of its carpeting or covering? What color is the sky? Are the days cloudy or sunny? Appearance of the water [if the home city or town is on a river, a lake, or the ocean]. Color of vegetation. How are people dressed out-of-doors? Does the world ever change its dress? Does it look the same at Christmas as on St. Valentine's Day or at Easter? Will the world look just the same in October? What will be changed? Watch and see. Does the world look the same every day in September? What may make a difference in its appearance on two days of the same week? If the sun does not shine what color is the sky? If it rains what color is the sky? If there is a fog how does the sky look? What does the sun do to make the earth bright and beautiful?

SEPTEMBER CALENDAR

Introduce the name of the new month by calling attention to the calendar on the wall or blackboard. What is it? Of what use? How many know the name of this month? Who can find it on the calendar? To what season does September belong? Is it a short or a long month? How many days are there in it? Who can find the figure on the calendar that tells how many days the month has? Who can find the figure that tells the first day of the month? Was Monday the first day? On what day did school open or begin? Was it on Monday? Why not? Who can find the figure that stands for Labor Day? We will mark that with the letter *L* in red chalk, to show that it was a holiday.

Point out all the school days in this week; in next week; in the third and fourth weeks. On what days do we have school? On what days do we not have school? How many days are there altogether in this month? How many school days? How many Saturdays? How many Sundays? How many of the children have birthdays this month? We will mark these days with the letter *B* in red chalk.

Question the pupils in regard to the day. Is it sunny or cloudy, or



SEPTEMBER

THE goldenrod is yellow,
The corn is turning brown;
The trees in apple orchards
With fruit are bending down.

—HELEN HUNT JACKSON.

rainy? Is there a wind? Show how sunny days may be represented by yellow circles drawn or pasted on the calendar. Cloudy days or gray days may be shown by gray paper circles pasted on, or white chalk circles, and rainy days by tiny umbrellas drawn or pasted on the square. The kite represents a high wind, and the direction of the wind is indicated by an arrow. Snow is indicated by white crystals drawn or pasted.

Allow a different pupil to mark the calendar each day, and another to mark the weather records.

If the blackboard space is needed for daily lessons, prepare the calendars on sheets of heavy paper or cardboard, decorating them with appropriate designs in water-color. The sunflower, the goldenrod, the aster, the pansy, the nasturtium, the morning-glory, the thistle, or sprays of barley may be used for decoration. When a new page of the paper calendar is hung on the wall at the end of the month, the old ones may be taken down and laid away.

A weather calendar may be marked with flags, a flag being drawn each day in the squares with the dates. The flag signals may be written above the calendar—clear weather being indicated by an open flag; a cloudy day by a shaded flag; rain or snow by a dotted flag, and unsettled weather by a partly shaded and partly dotted or open flag.

HAND EXPRESSION

PAINT a September picture. What colors will be needed for to-day's picture? What color for the sun, for the sky, for the earth, for the grass? Where is the sun now—high or low in the sky? Find the place in your picture where the sun should be shown. Paint also a picture of a September day without the sunshine. Notice the difference in the color of the sky. Is it as blue on the sunny day? Are the clouds white? Is the water of the lake or the river the same color? Show this in your picture.

Draw circular tablets and color them yellow.

Give the pupils copies of calendars that have been hectographed from designs in the *Plan Book* or teacher's magazines and let them put in the figures, print the name of the month, and color the flower design on the calendar with colored pencils, crayola, or water-color paints.

Pupils in the lowest classes may be given calendar sewing-cards. These have simple designs with blanks for the days of the month. They may be sewed and then if desired ornamented with crayola pencils or water-colors. These cards may be bought for two cents each.

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SONGS

SEPTEMBER.
IN SEPTEMBER.
SWEET SUMMER'S GONE AWAY.
LOST, THE SUMMER.
CALENDAR SONG.
NOTE.—The five foregoing are to be found in Songs in Season. George.
SEPTEMBER. *Primary Song Book.* Smith and Weaver.
SEPTEMBER BELLS. *Primary Song Book.* Smith and Weaver.
SEPTEMBER. *Nature Songs for Children.* Knowlton.
SEPTEMBER. *Song Echoes from Child Land.* Jenks and Rust.

READING.

FIRST, SECOND AND THIRD GRADES.

STORY OF THE SEASONS. *Cyr's Graded Art First Reader.*
SEPTEMBER. *Wide Awake Second Reader.* Murray.
A SEPTEMBER WALK WITH AUNT FANNY. *New Education Third Reader.* Demarest and Van Sickle.
SEPTEMBER. *Silver and Burdett Third Reader.* Powers and Balliet.
AUTUMN. *New Education Second Reader.* Demarest and Van Sickle.
THE FOUR SEASONS. *New Education Second Reader.* Demarest and Van Sickle
THE SEASONS. *Child Lore Dramatic Reader.* Bryce.

SEPTEMBER

HERE'S a lyric for September,
Best of all months to remember;
Month when summer breezes tell
What has happened wood and dell,
Of the joy the year has brought,
And the changes she has wrought.
She has turned the verdure red;
In the blue sky overhead,
She the harvest moon has hung,
Like a silver boat among
Shoals of stars—bright jewels set
In the earth's blue coronet.
She has brought the orchard's fruit
To repay the robin's flute
Which has gladdened half the year
With a music, liquid clear;
And she makes the meadow grass
Catch the sunbeams as they pass,
Till the autumn's floor is rolled
With a fragrant cloth of gold.

— FRANK DEMPSTER SHERMAN: *Little-Folk Lyrics.*

HOME AND FAMILY LIFE

CONVERSATIONS WITH THE CHILD

THE Family. Father, mother, grandparents, brother, sister, home helpers or servants. Kindness to brothers and sisters; obedience to parents; respect due to the aged and to servants.

The Home. The amenities of home life based on ties of affection. Home environment; the house or residence; home interests; home occupations and activities; home problems in which the child may be interested.

The Father. His work—moneymaking; providing a house to live in, food, material for clothing, and books and playthings.

The Mother. Her work—home-making; caring for the home; preparing the food and clothing; caring for the children, father, grandparents, servants, guests.

The Child. Place of the child in the home. Work he or she could do. Why he or she should do it. Service is loving aid to those who need it. Helpfulness a motto. Play and playgrounds. Playmates and playthings. Toys and games. Dolls. Why children should play. Where they should play. Children's Home, a public institution.

The child when he first enters school is absorbed in the activities of his own home and his immediate environment. His home and the surrounding neighborhood should constitute, then, the chief source from which to draw subject-matter for the first lessons. These should be full of human interest, and related to his daily life.

Let the pupils talk freely about their own interests in their homes and out of school. Direct their thoughts to what they say and do with

others—that is, the way they treat their friends and relations; the courtesies of life; the rights and privileges of others as well as themselves. Standards of right and wrong may be established in these talks.

The Father

THE father's place and part in the home. What he does for the children—watches over them, protects them from harm and want, providing them with food, clothes, shelter, books, playthings; educates them; gives them pleasures whenever possible; works for them all the time. Other ways in which he shows his love for his children.

The father's work—moneymaking. The purpose of his work—the child's comfort. Why he works—because he loves his children and wishes to provide for them.

In informal talks lead the pupils to tell of their father and mothers, who are their best friends; who love them so much and do so much for them. Make them see that they ought to return the affection of their parents and repay them for their loving care by doing all in their power to make the home a happy one. Have them suggest ways of helping their parents; of showing affection by deferring to the latters' wishes, by obeying cheerfully and promptly. Let the pupils tell about their fathers' work—where they work, and why. Father is often very tired after working all day and is glad to get home at night to rest. Are they not pleased to have him come home? What do they do to show him that they are pleased? Do they try to make him comfortable and happy? How? What can they do that he will like? Ought they to try to do these things? Why? [Read the poem "Father Is Coming" to the pupils and talk it over with them.]

"Father's Return from Work," by Gullion, might be used as the picture study with or following this lesson.

Does father work all the time? Does he not play with you sometimes? What do you play? Does he tell you stories? What stories can you remember? Does he not sing for you? What songs? Can you sing any of them?

Orphan Children. What becomes of the little boys and girls who lose their fathers and mothers and have no money with which to buy food and clothing and homes? How are homes provided for them? Have you ever seen or visited a Children's Home? Tell about it. What could we do to make these little children happier? Do we remember them at Thanksgiving and Christmas? How?

The teacher should endeavor to ascertain, through questioning, if there are pupils in the room who are motherless or fatherless. Make

a note in the desk book in regard to these orphaned children. They will need and should have especial care. Such children are sometimes neglected at home and allowed the freedom of the street and the result is lawlessness and bad habits which will have to be overcome with firmness and patience.

In the matter of tardiness or absences these children are often not to blame. Where the support of the family falls on the mother, the little ones are kept at home to run errands or to care for the baby, while the mother goes out to work, or takes in work at home.

How sorry we ought to be for the children who have no fathers to care for them! We ought to show our sympathy by being especially kind to them, because they do not have so pleasant a life as the boys and girls who have good fathers. If there is no father the mother and children must try to take his place and do his work. Is this easy?

HAND EXPRESSION

MAKE a picture of father. Write under it the sentence, "This is papa," copied from the blackboard.

Make cuttings representing papa at work. Mount these on paper of a contrasting color. Write under the picture, "My papa works," copied from the board.

Prick or sew the name *papa* or *father*, or trace it.

Make the written name on the desk with pegs or the printed name with sticks, following the copy on the board.

Make the name with paper slips, pasted together to form the letters. Mount the letters on mounting paper.

Make cuttings and drawings of the father's workshop and the tools he uses, or model the latter from clay.

BODY EXPRESSION

Dramatize "Father at Work."

Imitate occupation or trade movements.

Finger play—The Family (E. Poulsson).

The House or Home

GEOGRAPHY

LOCATION of the home; appearance; distance to the home from the school; environment or surroundings; the yard or lawn; the garden; the shrubbery or the shade trees; the playground; the rooms the children stay in most; the child's own room; the child's work or part in caring for the home or some part of it. The amenities of

home life based on ties of affection; home problems in which the child may be interested; home industries and activities.

Promptness in returning home from school. Much difficulty is experienced, oftentimes, in getting children to go directly home from school. They *will* stop to play on the schoolgrounds or on the streets, or will go home with companions and remain until their parents are occasioned much anxiety. The novelty of the walk or the attractions of the street often prove too strong for them and they acquire the habit of dawdling and loitering, and tardiness results.

Do not permit your pupils to form this habit. Find out exactly how long it takes them to make the journey to school and tell them when to start, so as to arrive punctually but to have little time left to get into mischief on the school grounds.

Conversation. Now that I know your names, children, and we are acquainted, I wish to come to see you. What a lot of visits I shall make! How many? As many as there are children here? or do some of you live in the same house or building? I wish to hear all about these homes so that I shall know what they look like, and where they are, and how far I must go to find them—and you when you are at your home.

Nannie, tell me about your home. What street is it on? Is the street a pleasant one? Is it shady? How many blocks away is your home? Has it a yard or a lawn? Has it a porch? Has it a playground near by where you play? Have you plants or trees or shrubs in your yard? What kind of trees? What flowers? How does your house look? Is it built of stone or brick or cement or wood? What color is it? Is it large or small? Is it built close up to the sidewalk or back a little way? Do any of the other children in this room live on the same street? How many? Do you live nearer the school than Nannie or farther away from it?

Have you a room all your own to sleep in? Do you help to keep it neat and tidy? Do you help to keep the yard and street nice and clean so that others will enjoy looking at them? How can you do this?

I should like to know about the streets on which others of you live. Where do you live, John? Is yours a pleasant street? What makes it so? Are there trees to make it pretty? Are there good walks? On what street do you live, Jennie? Is it a pretty street? Why not? How many live just one block from the school building? How many live two blocks, three, four, five, six? How many do not know how many blocks from school they live? I wish that all those who do not know would ask their parents or brothers or sisters or playmates, and would count, themselves, in going home at noon, and tell me this afternoon. I wish to know just how long it will take to walk to your homes when I

go there to call. And I wish to know how long it takes you to walk from your home to school. I will tell you what time it is when you start and when you reach home ask your mother how long it has taken you. You are to *walk*, not run; only you are not to stop on the way a single minute.

BLACKBOARD READING

John lives . . . . . blocks from school.
John can walk . . . . . blocks in . . . . . minutes.
Jennie lives . . . . . blocks from school.
Jennie can walk . . . . . blocks in . . . . . minutes.

After questioning the pupils as to the length of time it took them to walk home at noon, put the results on the board and ask them to find and read the sentences that tell about their walk. After a number of pupils have read their sentences let them erase their names. Other pupils may be directed to erase the word *school* wherever it occurs in the sentences, and then in turn the words *minutes*, *blocks*, *lives*, *walks*, etc.

I live on . . . . . street.
This is my home.
I can picture the house.
I can picture the street.
This is . . . . . street.

HAND EXPRESSION

DRAWING. Let each group of pupils who live on the same street pass to the same board and draw pictures of the houses in which they live. Over each of these divisions of the board the teacher may write the words ". . . . Street," giving the name of the street on which these pupils live, and on the lower part of the board a line to represent the street or sidewalk.

Each child may be requested to place his house correctly on the street, showing whether it has a yard and private walk or is built even with the street walk. Let the pupils place shade trees if any grow on the street.

Tell the children that you would like to remember how their homes and the different streets look and ask them if they will not picture them on paper, with pencils, and cut them out, that they may be preserved after the board pictures are erased.

Let the pupils also draw pictures of their homes on paper, using colored crayons or paints to paint the houses the right colors.

Give the pupils a hectographed picture of a house to be colored or painted.

Prick and sew a picture of a house.

Lay your house with sticks. Build a house on the sand table with building-blocks.

Make a free-hand cutting of a house, with a standard, and cuttings of neighbor's houses. Arrange them on the sand table so as to make a street similar to the one on which you live.

Fold, cut, and paste a house to be placed with others on the sand table.

The very little people may simply cut the front of the houses, following the outline they have drawn. They may cut windows and doors from this. Show them how these houses may be made to stand by folding an oblong of paper the same length as the front of the house, creasing it firmly, and pasting the part that stands erect to the face of the house on the side *away* from the sidewalk. A toothpick and a tiny bit of paste will be needed for this.

Let them arrange their houses on one street on the sand table. The houses that have more than one face—made by folding and pasting—may be grouped on the opposite side of the street.

If their homes have trees or shrubs in the yard, they may bring sprigs and show on the sand table how the shrubbery looks. If there is grass in the yard at home they may bring grass blades and lay them about the house, or moss may be planted and made to look like sod. The houses on the sand table should show as nearly as possible the home environment.

THE FRIENDLY HOUSE.

The Friendly House dispenses cheer. Its shutters are flung wide;
The sunshine streams upon the plants that smile with bloom inside;
The porch has roomy benches where a weary child may rest;
The blind-doors open out like arms to welcome every guest.

The Friendly House a deep well has, with water icy cool,
Where children love to stop and drink when coming home from school.
And there's a big square sitting-room, with many a gay rag mat,
A shiny haircloth sofa, and a soft old purring cat.

The Friendly House on baking day is all a child could wish;
You're welcome in the kitchen, and they let you scrape the dish!
And often you may roll some dough, pretending pies to make,
And always in the oven there's a little scalloped cake.

This dear old house, from cellar clean to attic up above,
Is full to overflowing with a warm and patient love.
Its spirit of unselfishness does naught but serve and give.
The Friendly House—why, can't you guess? It's where the Grandmas live!

—Annie Willis McCullough, *in Youth's Companion*

FATHER

FATHER'S arms are stout and strong,
And father's heart is cheery,
He works from early morn till night,
Though sometimes he is weary.
As he works he sings away
To make the task grow lighter,
And thinking of his boys and girls
His eyes with love grow brighter.

When the darkness softly falls,
A merry tune we're humming,
And up and down the street we peer
And watch for father's coming.
We run to meet him at the gate,
His laugh we gaily smother,
He lifts us in his loving arms
And takes us in to mother.

—*Selected.*

The Mother

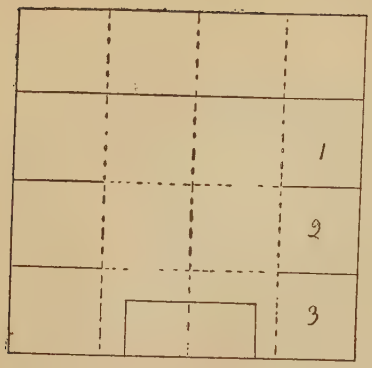
THE mother's place and part in the home. What she does for the family—watches over them in sickness and in health, helps to educate them and make them happy. Makes the home pleasant and comfortable for them; furnishes it and keeps it clean; buys and perhaps prepares and serves the food; buys, or makes, and mends the clothing, and keeps it clean. Works for the family all the time. Other ways in which she shows her love for her children. How she does her work—willingly or unwillingly.

How children may show their love for their best friend, their mother.

Conversation. Children, whom do you love most of all the people in the world? Why do you love mother most? Who loves you most? How can you tell that she loves you more than any one else does? Do you and she have happy times together? Do you play games together sometimes? What games do you play? Does she sing to you? What songs? Can you sing them? Does she read you stories? Tell us some of them. Who taught you your first lessons in your primer?

Tell me some other things mother does for you. Does she do just the same things every day? Does she do just the same things every month, winter and summer? What was she doing yesterday? What to-day? Will she be doing the same things about Christmas time? Do you think she will be canning fruit then? Will she be transplanting flowers from the garden to flowerpots? Will she be bringing in vegetables from the garden? Why not? Almost every month her work is a little different, and your work will be a little different, for of course you will wish to help her, as she gets very tired. How do you show your love for your mother? What is the best way of showing it?

Could you not help by dressing yourself? by hanging up your clothes? by putting toys and books away when you have finished playing with them? by getting up in the morning, or going to bed at night, quickly and cheerfully when mother says it is time? Is it fair to mother to let her do so much and not to help her in every way possible?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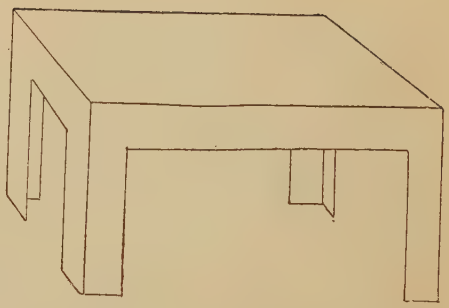

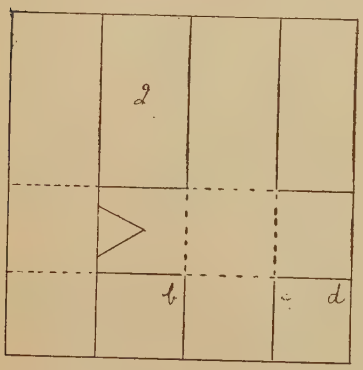
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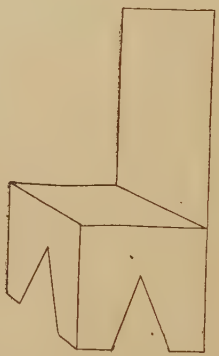

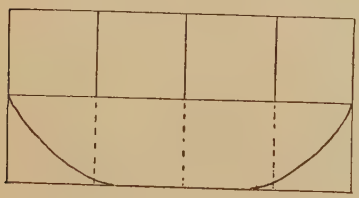

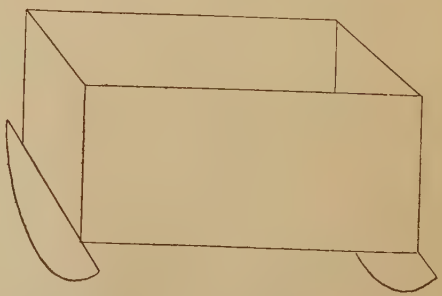

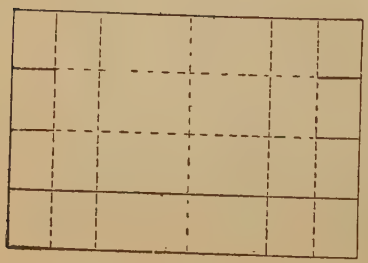

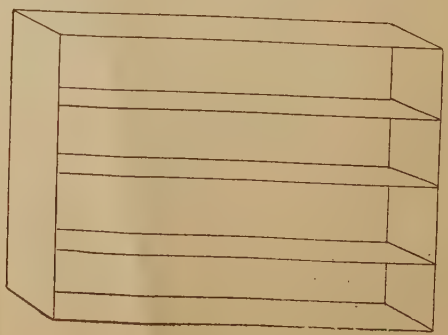

Is there any one so good to you as your mother? Who cares for you when you are ill or hurt? Would you exchange her for any mother you know? Could you ever find another like her? [Repeat to the children the poem "Only One Mother," or the poem "Which Loved Best?"] Which of these children do you think loved their mother best? Do you love your mother as John, or Nell, or Fannie did? Do you try every day to do things to please her? Are you careful to go to her at once when she calls you, and to do quickly and willingly what she wishes you to do? Would you not like to learn this little verse to say to her when you go home at night?—

Oh, you who have a mother dear
Let not a word or act give pain,
But cherish and love her with your life,
You ne'er can have her like again.

HAND EXPRESSION

DRAW pictures of mamma, showing what she is doing at home. Write under the picture this sentence, copied from the board, "This is my mamma."

Cut and mount pictures showing what mamma is doing. Write under the pictures this sentence, "Mamma works for me."

Dress clothespins in tissue paper to represent the members of the family.

Draw or cut articles of furniture for each of the rooms at home and arrange in a booklet of several pages showing the rooms—sitting-room, dining-room, kitchen, bedroom. Or cut pictures from newspapers and catalogues and paste them in the book.

For practice in paperfolding, the following are suggested:—

FOOTSTOOL

Fold the lower edge of a square to meet the upper edge. Crease, open, fold the lower edge to meet the middle crease. Open, cut off the lower part or fourth, and use for stool. Turn the short end of the strip toward you. Fold the lower end to meet the upper end. Crease open, fold the lower and upper ends to meet the middle. Crease, open, cut notches in the ends, and crease until the stool will stand erect.

CHAIR

Fold an eight-inch square into four oblongs and cut off one oblong. Fold short diameters. Fold one edge to diameter. Cut out oblongs 1 and 2, and cut on lines a—b and a—d. Crease and paste. Cut out triangles to represent legs.

PICTURES*

Mother and Child. Meyer von Bremen.
Two Mothers and Their Families. Sir John Millais.
Two Mothers and Their Families. (3194) Elizabeth J. Gardner.
The Mother (1010). Whistler.
Feeding Her Birds (521); The First Step (525). Millet.
Cornelia and Her Jewels. Elizabeth J. Gardner.
Queen Louise and Her Sons (794).
Madame LeBrun and Her Daughter (477). LeBrun.
Madonnas (321, 322, 324, 609, 673, 825, 1067, 1112, 3310).

*The numbers in parentheses after the subjects refer to the Perry Pictures. These may be obtained from the publishers of this book, in size 5½ x 8½ inches, at one cent each if twenty-five or more, either one subject or assorted, are ordered at one time.

Our health, our friends, our parents dear,
To us by God is given;
We have not any blessings here,
But what are sent from heaven.

From Painting by Whistler.

THE MOTHER—*Luxembourg.*

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POEMS AND STORIES

WHICH LOVED BEST? Joy Allison. *September Primary Plan Book.*
JUST SUPPOSE. *September Primary Plan Book.*
A LITTLE BIRD TELLS. *Best Selections No. 21.*
MUSIC IN A MOTHER'S VOICE. *Normal Third Reader.*
CORNELIA AND HER JEWELS. *September Primary Plan Book.*
FATHER IS COMING. Mary Howitt.
HOW THE HOUSE WAS BUILT. *For the Children's Hour.* Bailey and Lewis or *Lindsay's Mother Stories.*
LAND OF NOD. *A Child's Garden of Verses.*
LAND OF STORY BOOKS. *A Child's Garden of Verses.*

SONGS

THIS IS THE MOTHER. *Songs for Little Children, Part I.* Smith.
THE MOTHER. *Mother Play and Nursery Songs.* Susan Blow.
MOTHER, GOOD AND DEAR. *Mother Play and Nursery Songs.*
MOTHER'S WORK. *Merry Melodies.* Hanson.
MOTHER DAY. *Songs in Season.* George.
MAMMA'S BIRTHDAY. *Songs for Young People.* Robinson.
FATHER AND MOTHER'S CARE. *Song Stories for the Kindergarten.* Hill
HOMEWARD GLEE. *Primary and Calisthenic Songs.* Hanson.
HOME, SWEET HOME (First Stanza). *A Collection of Patriotic Songs.*
THE FAMILY. *Songs and Games for Little Ones.* Walker and Jenks.

READING.

FIRST GRADE.

HELPING FATHER. *Art Literature Primer.* Grover.
WHAT MOTHER HAD. *Art Literature Primer.* Grover.
MOTHER'S RIDDLE. *Art Literature First Reader.* Grover.
DOES MOTHER WANT ME? *Art Literature First Reader.* Grover.
HELPING FATHER. *Cyr's Graded Art First Reader.*
ONE MOTHER. *Cyr's Graded Art First Reader.*
TWO MOTHERS. *Cyr's Graded Art First Reader.*
THE MOTHER. *Finger Play Reader. Part Two.* Davis and Julien.

SECOND AND THIRD GRADES.

THE FIRST STEP. *Cyr's Graded Art Second Reader.*
GRANDMA. *Gordon Second Reader.*
INDIAN MOTHER'S LULLABY. *Aldine Second Reader.* Spaulding and Bryce.
SOMEBODY'S MOTHER. *Silver and Burdett Third Reader.* Powers and Balliet.

WHICH LOVED BEST?

"I LOVE you, mother," said little John,
Then forgetting his work, his cap went on,
And he was off to the garden swing,
Leaving his mother the wood to bring.

"I love you, mother," said little Nell,
"I love you better than tongue can tell,"
Then she teased and pouted half the day,
Till mother rejoiced when she went to play.

"I love you mother," said little Fan,
"To-day I'll help you all I can."
To the cradle then she did softly creep,
And rocked the baby till it fell asleep.

Then stepping softly, she took the broom,
And swept the floor and dusted the room;
Busy and happy all day was she,
Helpful and cheerful as child could be.

"I love you mother," again they said—
Three little children, going to bed
How do you think that mother guessed
Which of them really loved her best?

—JOY ALLISON.

JUST SUPPOSE.

IF ALL the lads and lassies should remember for a day,
To do their errands and their tasks as surely as their play,
Should hang their hats and jackets up and put away their toys,
Should remember that the garden is the place to make a noise—
Why, what a very pleasant world for mothers this would be!
How very many happy mother faces we should see!
For children don't remember, as everybody knows,
But if the children should—why, just suppose!

—*Selected.*

THE LITTLE BOY WAS RIGHT.

Said Peter Paul Augustus: "When I am grown a man,
I'll help my dearest mother the very best I can.
I'll wait upon her kindly; she'll lean upon my arm;
I'll lead her very gently, and keep her safe from harm.

But, when I think upon it, the time will be so long!
Said Peter Paul Augustus, "before I'm tall and strong,
I think it would be wiser to be her pride and joy
By helping her my very best while I'm a little boy.

—*Selected.*

ONLY ONE MOTHER

Hundreds of stars in the pretty sky;
Hundreds of shells on the shore together;
Hundreds of birds that go singing by,
Hundreds of birds in the sunny weather.
Hundreds of dewdrops to greet the dawn;
Hundreds of bees in the purple clover;
Hundreds of butterflies on the lawn;
But only one mother the wide world over.

—*Selected.*

We'll try always to help our mother;
We won't be selfish to each other;
We'll say kind words to every one;
We won't tie pussy's tail for fun;
We won't be cross and snarly, too.
And all the good we can, we'll do.

CORNELIA'S JEWELS

One day, many hundreds of years ago, in the ancient city of Rome, two boys were standing in a summer-house. They were looking at their mother and her friend, who were walking in the garden.

"Have you ever seen so handsome a lady as our mother's friend?" asked the younger boy. "She looks just like a queen."

"Yes, she is beautiful," said the elder one. "She wears a fine dress and beautiful jewels; but her face is neither noble nor kind. It is our mother who looks like a queen."

"That is true," replied the other. "There is no woman in Rome so like a queen as our own dear mother."

Soon Cornelia, their mother, came to speak with them. She was dressed in a plain white robe and her hands and feet were bare. Her hair was coiled in long soft braids about her head and a tender smile lit up her face as she rested her hand on the shoulder of her elder son.

"Boys," she said, "I have something to tell you."

"What is it, mother?" they said, bowing low as Roman boys were taught to do.

"Our friend has promised to dine with us," answered Cornelia. "Then she is going to show us her wonderful casket of jewels of which you have heard so much."

"Can it be," whispered the boys, as they followed their mother, "that she has more jewels than those she is wearing?"

After dinner a servant brought in the casket. While the visitor opened it the boys drew close to her, admiring the different gems. She showed strings of pearls as white as milk; a heap of rubies red as glowing coals; sapphires as blue as the summer sky; and diamonds that sparkled like dewdrops in the sun.

"How I wish you could have such beautiful things, mother!" said the younger boy, while the lady was handing the casket back to her servant.

At this the visitor turned to Cornelia. "Is it true, my friend," she said. "that you have no jewels? I have heard it whispered that you are very poor!"

"No, I am not poor," answered Cornelia. So saying she drew her two boys to her side. "My children are *my* jewels. They are worth more than all your gems."

The boys never forgot their mother's pride in them.

—*Adapted.*

The Child

THE child's place, part, and work in the home. Work he or she can do. Why this work should be done. How done—willingly or unwillingly. Only the sick, weak, and inefficient do not work. Service is loving aid to those who need it.

Play necessary as well as work. Games and playthings.

Conversation. Find by questioning the children whether or not they have brothers and sisters. Make a note of those who have neither. The *only* child is almost always a troublesome factor and will need especial attention in the matter of self-control, which he is rarely taught at home to exercise. Unaccustomed to yielding to others or considering them, he will need to be taught consideration of others' rights.

Children coming from homes in which there are grandparents or servants will need to be taught self-reliance; to put on their own wraps and rubbers, and to wait upon themselves in other ways to which they are unaccustomed.

Children who are waited upon constantly at home are more helpless than other children and expect the teacher or other pupils to attend to all their wants and wishes. Commend the pupils who are strong and clever enough to do much for themselves, and the helpless or unwilling

fingers will soon lose their clumsiness in the efforts of their owners to do as these others do.

By questioning draw from the children their idea of a child's place or part in the home. They have seen the important part mother and father play in the home. They have trades and occupations. What occupations have children?

Aside from helping mother and father, what can they do? Are there no others in their home or family who need pleasant companionship or aid? Is there not a feeble or invalid grandmother or grandfather or other relative to whom they can be useful? What can children do to make life easier and pleasanter for those who are old and ill?

Could they not help to care for the smaller brothers and sisters, or the baby? In what way? Could they not make the work easier for the home helpers or servants? How?

Are there not pets in the home to be cared for? How many boys and girls here remember to care for the dog and the cat without being told? How many feed the bird? How many feed the goldfish? The pet rabbit or squirrel? How many help in the garden and the yard? How many help to keep their own rooms tidy? How many children show their love for the other members of the family by trying to make home a pleasant place? If they do not do their part, who will do it for them?

Is it necessary to work all the time? Should children have time to play? What is the best time to play? The best place? Have they good playgrounds or places in which to play at home? Where do they play? what games? Who are their playmates? Have they pet animals to play with? Would they rather play outdoors or indoors now? Where do they play during the coldest winter weather? Do they play the same games in September that they play at Christmas, out-of-doors? What games do they like best? Why? Every boy and every girl ought to play. Play helps children to grow and to keep well. If they know, among their schoolmates, any boys and girls who do not play, they should find out the reason and if possible persuade them to do so. They should invite these pupils to join their games and if they are lame or ill or unable to play as the other pupils do invent some games in which they can take part, so they will not feel lonely and unhappy at being left out.

Some children have never learned how to play and do not know any games, and these who do know can teach them. Each may take a turn at being the leader or teacher.

Question the pupils as to their favorite out-of-door games. How many like to swing? How many have a swing? Where is it? Do you share it with others?

LANGUAGE

THE SWING

Let the pupils in second and third grades tell in writing and the younger pupils by means of drawings and cuttings, what they can about the swing. Are all swings alike? Describe them. What is the best place for a swing? What materials are used in making a swing? What is the best kind of a swing?

Make a swing for the doll on the sand table.

Memorize Stevenson's "The Swing".

Select and teach a swing song and reading lesson from the following list:

SONGS

SWINGING. *Songs in Season.* George.
THE GARDEN SWING. *Primary Song Book.* Smith and Weaver.
THE SWING. *Songs of the Child World, Part Two.* Riley and Gaynor.
SWING HIGH, SWING LOW. *Songs of Childhood.* Eugene Field.

READING.

FIRST GRADE.

SWINGING. *Carroll and Brooks' Primer.*
THE SWING. *Child World Primer.* Bentley and Johnson.
THE SWING. *Summer's First Reader.*
SWINGING. *Summer's First Reader.*

SECOND AND THIRD GRADES.

THE SWING. *Art and Literature, Second Reader.* Chutter.
THE SWING. *Carroll and Brook's Second Reader.*

THE SWING

How do you like to go up in a swing,
Up in the air so blue?
Oh, I do think it the pleasantest thing
Ever a child can do!

Up in the air and over the wall,
Till I can see so wide,
Rivers and trees and cattle and all
Over the countryside.

Till I look down on the garden green,
Down on the roof so brown—
Up in the air I go flying again,
Up in the air and down!

—ROBERT LOUIS STEVENSON.

THE BABY

Lead pupils to talk about the babies in their homes—their cradles, food, play things, and the care of the mother for the baby. Let them tell how they can help mother to care for the baby. Babies are nicer playthings than dolls because they are alive and can do things, and learn as their brothers and sisters can. Show pictures of mothers and babies and of the Madonna and Child. Let the children talk of them. As we cannot have a live baby at school to play with, we will have dolls to play they are babies.

Conversation. How many have baby sisters or brothers at home? How big are they? How old? How many are so small that they cannot sit up? What do they do all day long? Do they not get very tired lying in their cradles or sitting in their chairs? Who helps to keep the baby happy in your home? What do you do to amuse him? Do you dress or undress the baby? Does he cry while you do this? If he does you might tell him a little story while you are caring for him. Even very little children like stories but you must be careful about the stories. They must be pleasant little stories; not about savage wild animals or ugly people coming to hurt him or anything to frighten him. He will be afraid if you do and cry if he is left alone in the dark.

What else can you do to amuse or help care for the baby? Can you not sing for him? Do you know any little songs that the baby will like and that will help put him to sleep. Teach "Sleep, Baby Sleep," or another simple lullaby that the children may sing for their baby brothers and sisters.

What kind of a bed or cradle has your baby? Could you draw a picture of it? Does your baby ever sleep in a baby carriage? Do you ever take him out for an airing? It is good for him to go out in his carriage or cart every day but do not try to carry him. Your back is not strong enough yet for that and you might let him fall and hurt him. Arrange the shade over the carriage so that the sun will not shine in his eyes. The sun will injure his eyes if he has to look up at it. Do not let him sit up in his go-cart long if his little back is not strong. Do not shake or bounce him up and down. Even if he does cry. Change his position or take him up for a little while.

What games do you play with baby? Can you not teach him a little finger play. What kind of toys does he like best? The best toy for a baby is a ball. It is clean and soft and will not hurt him when he plays with it or puts it in his mouth. When you give him playthings be sure they have no sharp corners or edges on which he might cut his mouth. He must not be given anything that crumbles up or goes to pieces. Why?

HAND EXPRESSION

TAKE pencil or scissors pictures of things you do at home to help your parents, and under the pictures write, "I can work."

Make pencil or scissor pictures of the games you play at your home or on your home playground, and under it write, "I like to play," or illustrate "The Swing," by Stevenson.

Make a picture of yourself and use colored crayons to show the color of your hair, eyes, lips, and clothing. Write your name under the picture.

Copy the words *I can* five times and draw after each the picture of something you can do.

Have the pupils picture the members of the family, on the blackboard, or on paper. Before they make pictures question them as to the size of the family, the tallest and the next tallest, the largest and the eldest of the children, the smallest and the youngest; ask them to make their pencils tell a true story and not to make all the members of the family the same size.

Cut free-hand pictures of the members of the family, remembering to cut the tallest first and the shortest last. Mount the cuttings. Write under the pictures the words *brother*, *sister*, *papa*, *mamma*, *baby*, etc.

Picture by means of drawings or cuttings your favorite toys.

Tell with pictures what you would do for one whole day if you could do just as you liked.

Draw, cut or paint a picture of the baby in your home, or some baby you know.

Make a baby book. In this place the drawings, cuttings and stories that have been written for language work. Tie the leaves together with baby ribbon. Paste a colored picture of the baby on the cover.

Make pictures or cut and fold the baby's go-cart, carriage, and cradle.

Dress a cob doll for baby. Tie a head and arms of paper on a corncob. Make it a blue tissue paper dress and cap. A clothespin doll may be made by drawing a face in the head of a clothes pin and dressing in tissue paper.

Make dolls of poppy flowers. Turn back the petals and tie a blade of grass about it for a sash. Break off a piece of the stem and put it through the petals to make arms.

Make dolls of squashes. Cut a face in the small end of the squash and put a paper dress on the larger part.

Let the very little people have hectographed pictures of a baby to prick or color with colored pencils.

Outline with pegs on desks the baby's toys.

Cut squares of paper to represent baby's blocks, Copy words on them.

PICTURE STUDY

PICTURES of child life always appeal to the child. He finds in them a spirit akin to his own life and experiences and if the picture bears a story or lesson, somehow the child heart sees and understands."

Could any child look for a time at Correggio's "Head of a Boy," and still be sullen and cross? Is there not something in that face to bring a sunny smile to the face of the beholder? Truthfulness and straightforwardness speak with no uncertain voice in Reynolds's "Age of Innocence."

"Penelope Boothby," in her quaint little cap, mitts, and short-waisted dress, or little "Miss Bowles and Her Dog" may be used as picture studies in connection with the lesson. Sir Joshua Reynolds, who painted these pictures, was the most celebrated of all painters of women's and children's portraits. He became famous because he adopted the motto we are trying to follow this month. He tried to make each picture he painted his very best. Tell the pupils something of his life and works.

Other pictures that may be used with lessons on the child in the home are

An Interesting Story.
Want to See the Wheels Go Round (1123). Goodman.
A Helping Hand (596). Renouf.
Little Red Riding Hood (623). Ferries.
The Girl with the Cat (1068). Hoecker.
Simplicity (863). Sir Joshua Reynolds.
Soap Bubbles Little Master. (3194). Elizabeth J. Gardner.
In Disgrace. Barber.
Family Cares (1061). Barnes.
Always Tell the Truth (924). T. Fald.
The Princes in the Tower (934). Soap Bubbles. Sir John Millais.
The Pet Bird (792). The Little Brother. Meyer von Bremen.
Baby Stuart (648). Van Dyck.
The Baby's First Adventure. Kaulbach.
Can't You Talk? (1063). Holmes.
Asleep: Just Awake. Sir John Millais.
In Quietude. Olivie.
The First Step. Swinstead.

SLEEP, LITTLE BABY, SLEEP.

Sleep, little baby, sleep;
The holy angels love thee,
And guard thy bed, and keep
A blessed watch above thee.

—Christina G. Rossetti.

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ELDER BROTHER. *For the Children's Hour.* Bailey and Lewis.
FAIRY WHO CAME TO OUR HOUSE. *For the Children's Hour.*
LITTLE GRAY GRANDMOTHER. *For the Children's Hour.*
LUCK OF HAVIN' BROTHERS. *A Book of Little Boys.* Brown.
HIS FIRST DINNER PARTY. *A Book of Little Boys.*
FAIRY IN THE MIRROR. *Boston Collection of Kindergarten Stories.*
DIAMONDS AND TOADS. *Boston Collection of Kindergarten Stories.*
SNOW-WHITE AND ROSE-RED. *Sixteen Stories.* Allison.
CHARLOTTE AND THE DWARFS. *January Primary Plan Book.*
AMY STEWART. *Kindergarten Stories and Morning Talks.* Wiltse.
MOTHER HULDA. *Grimm's Fairy Tales.*
LITTLE SERVANTS. *In the Child's World.* Poulsson.
LITTLE RED RIDING HOOD. *Sixteen Stories.*
THREE BEARS. *Household Stories.* Klingensmith.
CHILDREN'S PRATTLE. Andersen.
HANS IN LUCK. *Grimm's Fairy Tales.*
KNIGHT AND THE NAUGHTY CHILD. *True Fairy Tales.* Blackwell.

The following poems from "A Child's Garden of Verses," by Stevenson, are especially well suited to the week's work:—

A GOOD BOY. SYSTEM. GOOD AND BAD CHILDREN. A GOOD PLAY.
WHOLE DUTY OF CHILDREN. THE SWING. THE UNSEEN PLAYMATE.

Other suitable poems are:—

DO ALL THAT YOU CAN. Margaret Sangster.
ONE, TWO, THREE. *Verse and Prose for Beginners.* Bunner.
SUPPOSE. Alice Cary.

SONGS

THE LITTLE MOTHERS. *Primary and Calisthenic Songs.* Hanson.
THE CHILD'S GIFTS. *Primary Song Book.* Smith and Weaver.
LITTLE HELPERS. *Day School Song Collection.* Henry.
BUSY CHILDREN. *Merry Songs and Games.* Hubbard.
SLEEP, BABY SLEEP. *Rounds, Carols and Songs.* Osgood.
ROCK A BY BABY. *Songs for Little Children. Part II.* Smith.
HUSH THEE, MY BABY. *More Mother Goose Songs.*
SWEET AND LOW. *Rounds, Carols and Songs.* Osgood.

READING

First Grade.

A Girl and Boy. *Art Literature Primer.* Grover.
Rose and Grandma: Ruth Helping Mother. *Wide Awake First Reader.* Murray.
The Three Brothers. *Work and Play.* Summer's First Reader.
Little Red Riding Hood. Summer's First Reader.
The Baby and the Dog. *Nursery Song.* Cyr's Graded Art First Reader.
Ruth in the Garden. *The Lovable Child.* Art Literature First Reader. Grover.
Ruth and the Blind Man. *Art Literature First Reader.* Grover.
Little Red Riding Hood: There was a Little Girl: *Art Literature First Reader.* Grover.

Second and Third Grades.

City Children: Country Children. *Wide Awake Second Reader.* Murray.
A Good Boy. *Wide Awake Second Reader.* Murray.
Our Little Echo: A Quaint Little Girl. *Art Literature Second Reader.* Grover.
May, a City Child. *Gordon Second Reader.*
Wide Awake Children. *Wide Awake Second Reader.* Murray.
Little Red Riding Hood. *Silver and Burdett Third.* Powers and Balliet.

Memorize the following verses:—

Little hands can comforts be,
By their touch of sympathy;
By their help in many ways,
Busy hands make busy days.

—E. E. Hewitt.

Children, do you love each other?
Are you always kind and true?
Do you always do to others
As you'd have them do to you?

Frisky as a lambkin,
Busy as a bee—
That's the kind of little girl
People like to see.

Be kind and be gentle
To those who are old,
For dearer is kindness,
And better, than gold.

A little work and a little play
And lots of quiet sleep;
A cheerful heart and a sunny face
And lessons learned and things in place;
Ah, that's the way the children grow,
Don't you know?

Work makes us cheerful and happy,
Makes us both active and strong,
Play we enjoy all the better
When we have labored so long.
Gladly we help our kind parents,
Quickly we come to their call.
Children should love to be busy;
There is much work for us all.

—*Selected.*

KIND DEEDS

How many deeds of kindness
A little child may do,
Although it has so little strength
And little wisdom, too!

It needs a loving spirit
Much more than strength to prove
How many thing a child may do
For others by its love.

BIG AND LITTLE THINGS

I CANNOT do the big things
That I should like to do,
To make the earth forever fair,
The sky forever blue.

But I can do the small things
That help to make it sweet;
Tho' clouds arise and fill the skies
And tempests beat.

I cannot stay the rain-drops
That tumble from the skies;
But I can wipe the tears away
From baby's pretty eyes.

I cannot make the sun shine,
Or warm the winter bleak;
But I can make the summer come
On sister's rosy cheek.

I cannot stay the storm clouds,
Or drive them from their place;
But I can clear the clouds away
From brother's troubled face.

I cannot make the corn grow,
Or work upon the land;
But I can put new strength and will
In father's busy hand.

I cannot stay the east wind,
Or thaw its icy smart;
But I can keep a corner warm
In mother's loving heart.

—ALFRED H. MILES.

PHILIP'S PET

"Position!" said Miss Marsden. Forty-nine pairs of feet and hands and eyes obeyed. Only one pair of feet was out in the aisle, one pair of hands was playing with a pencil, one pair of eyes was looking out of the window.

"Philip Quigley!" said Miss Marsden.

She spoke softly, but Philip heard and came to order. When one has to wear ragged clothes, and doesn't have one's hair cut when it needs it, and is not often clean, it is harder for him to act like other children than it would be if he could look like them, too. That is why Miss Marsden spoke softly to Philip Quigley.

"This morning," Miss Marsden said, "we will talk about our pets. Any one who has some pet at home may tell what he feeds it on and what it can do, and then the others may guess what kind of a pet it is. First I will tell you about mine. I feed it sugar"—

One hand went up—"and cracker"—

Three more hands were raised—"and seed."

Almost every hand in the room was up now.

"It eats out of my hand, and sits on my finger, and it sings. Its name is Goldie."

Miss Marsden nodded to let the children know that they might tell her what her pet was, and every child in the room guessed right the first time.

Several of the children had a canary. One had a bird that could talk. One had something that ate grass and gave milk and slept in a barn. One boy had shy, long-eared pets that lived in a wire-netting cage and would have dug out if there had been no netting in the ground beneath the cage. Ever so many children had cats or dogs, and some of the things they did were so wonderful that it took the other children a long time to guess what the pets were.

"Now is there any child who has a pet he has not told about?" Miss Marsden asked.

Philip raised his hand. His eyes were very bright and he was smiling.

"What is it, Philip? Have you a pet?"

"I have," said Philip, standing straight and speaking very fast. "It eats potatoes and bread and molasses—anything it can get hold of. It runs about the house and yard and crawls up and down the stairs. It tries to stand on its head when I tell it to. It knows everything that's said to it. When it wants anything, it gets it if it can reach it and it brings me things I ask for, too. It watches for me to come home, and runs to meet me when it sees me coming, and it says: 'Hello Phillie! How are you?' It is two years old, and its name is Jimmie."

Philip sat down, and all the children laughed right out loud and waved their hands wildly.

"Whose pet is the best of all?" asked Miss Marsden.

Every child in the room cried out, "Philip's!"

—*Selected.*

NATURE STUDY

TOPICS for conversation. September weather observations. Weather record. Appearance of the sky and clouds. Prevailing winds. Phases of the moon, The sun.

Train the children to observe the phenomena of nature, and record their observations daily on a weather report or record. The record may be attended to during the morning talk. Three or five minutes will be sufficient for this purpose. Let a different child fill the record each day. This record should be kept for reference, and for this reason it is best not to keep it on the blackboard. The record may be made on large sheets of heavy drawing-paper or cardboard ruled in colored inks in the form shown in the diagram. Holes may be punched in the cards,

which may be suspended with a pencil, at a convenient height for the pupils. In the introductory talk ask the pupils such questions as the following:—

Is there a wind this morning? From which direction is it blowing? In which direction? How can we indicate the direction on our weather record? [Show the pupils how to find the place that is intended for the wind record]. What letter stands for the word that tells the direction? Place the letter in the space under the word *Wind*. Is this a warm or a cold wind? Is the temperature rising or falling? Explain the meaning of the term. How can we tell what the temperature is outdoors? Indoors? Find the place on the record where we are told about the temperature of the air. Read the thermometer. Mark the record. In the second grade distinguish between light, strong, and moderate winds, and gales. From what direction does each wind blow? Do more winds come from one direction than from another? How does the sky look? Is it clear, cloudy, or bright? Was there any fog last night? any dew or frost this morning? Mark the record.

Lead the children to observe that the sun does not rise always at the same point or set exactly in the west. Have them observe the point of sunrise and sunset this month with reference to some east or west street.

Have the pupils watch for the new moon and the full moon. In what part of the sky may they be found? What of the shape and the position of the full moon? How many weeks between full moons? Mark on record with circles and crescents.

DAY	DATE	WIND	TEMP.	SKY	DEW OR FROST
Mon.	Sept.	W.	32°	bright	dew
Tues.	Sept.	S. W.	32°	clear cloudy	

To the above add for second grade:

SUNRISE	SUNSET	LENGTH OF DAY	MOON
4:13	7:30	9:05	New Full

INDUSTRIAL LIFE

CONVERSATIONS WITH THE CHILD

THE Wants of Man. Food, clothing, and shelter; how supplied. Why our fathers and mothers work. Others who work to supply our needs.

Trades and Occupations. The work of the farmer, the gardener, the miller, the carpenter, etc. Reason for division of labor. Agriculture, grazing, commerce, manufacturing, lumbering, mining, etc. Professional men: the lawyer, the physician, the teacher, etc.

History. Labor Day.

Food. A necessity. How civilization and commerce grew from need of it, etc.

The thought in this work is the connection between the industries of home and those of the work-a-day world. The primitive industries developed the race and will likewise develop the individual.

"All about him the child sees the work-a-day world. This, claims Froebel, should show forth love and self-denying service. Human progress becomes possible when labor is organized on the principle of mutual help. When each man works for all, when civil society acts with a view to the good of the social whole, then each one doing his special work, makes possible for himself and others a broader and richer human life; consequently the next period in the kindergarten is spent in bringing the child into contact with the laboring world.

"The labor of man has many aspects, and there is a great variety of songs, games, talks and stories bearing upon this point. Those activities

which meet universal needs, and those which have been and are important factors in human progress; these will stir in the child a sense of both the dignity and importance of labor, and will help to make him feel the brotherhood of man. In these games the various forms and processes of constructive activity are illustrated, and in playing the farmer, carpenter, baker, miller, wheelwright and others, the child once again shows how the fruits of their labor came to be.

"In observing these forms of human activity the child soon learns that all of them are directly or indirectly connected with nature, whence the materials man uses are derived. That she may serve him well, man must study, foster and improve nature. Here again the child traces the processes in nature which resulted in the materials man uses. * * * He learns not only how nature provides for man, but how even the child may foster the life of nature; therefore seeds are planted and visiting animals cared for out of doors, where it is possible; and where this is not possible window boxes and large cages find a place in the school room that the children may, in their turn be the caretakers of a life less strong and more needy than their own." *

"If mankind in the past has gained power in solving the problems of food, clothing, and shelter, the children should be taught them to-day, to give them power to solve their own problems in life."

Following the lessons on home and family life take up the question of the wants of man, and how these wants are supplied. The wants of man are many, but the necessities or chief wants are food, clothing, and shelter. Lead the children to discuss these wants and to see that the three kingdoms furnish them.

They must have various kinds of food and many people are employed in securing and preparing it.

They must have shelter, and fuel for heating their homes. Many people are needed to build these homes, to secure materials with which to build and furnish and heat them. They must have clothing and this provides work or occupation for many others, who must secure the materials from the soil or from animals and manufacture it into cloth before it is made into garments.

Lead the pupils to see that food is the most necessary of all our wants and must be had in order that we may live. Shelter and clothing are not of so great importance and in some countries are almost unnecessary because of the climate. In warm countries food is not so difficult to procure because grain and fruit may be found growing at all times of the year. In colder climates the fruit and the grain must be gathered and stored before the winter season. Foods and food sources will be

* Laura Fisher, *in the Kindergarten Magazine.*

taken up in the autumn months and clothing and shelter in the winter months.

The Wants of Man

CONVERSATION. You told me last week of the work your fathers and your mothers do. Why do they work? Is it only because they like to work? What does father earn by working? What does he do with the money he earns? Why does he buy food? Must we have it? Do we need it to enable us to grow? to live? For what else must father spend money? Why do we need clothes?

Where does father buy our food? Where does he buy our houses? our dishes? our furniture? our fuel? tools to work with? Where does mother buy our clothing? our playthings? our books? Tell all the kinds of stores where things are kept for us to buy. Tell what we buy at each of these stores. Can we buy everything we want? Sometimes we cannot and then we have to have things made especially for us. Name some of these things. Who makes our dresses and clothing? our shoes? our hats? Can we always buy houses that suit us? When we cannot, what must we do? Who builds our houses?

Tell of all the people who work at trades to supply us with the things we need.

Where do the merchants who have goods to sell get their supplies? Where do these people get them? Where do they come from in the very beginning?

Trace the history of articles of food such as bread. Lead the pupils back step by step to the work of the grocer, the baker, the miller the grain-dealer, the farmer, and the latter's work in plowing, planting, harvesting, threshing, transporting, and marketing. In the same way tell the history of food, such as meat and butter, and of cotton, woolen and fur garments; of lumber and other building materials and fuel.

In this way lead the pupils to the source of things. Show that the friendly earth yields us plant food, and animals and minerals give us material for shelter.

Trades and Occupations

FREQUENT reference is made, in all literature, to the occupations of men. Even if this were not the case, a knowledge of these occupations is necessary to even a fair education. Every child should have some intelligent knowledge of the work of the farmer, the miller, the carpenter, the bricklayer, the engineer, the miner, the merchant.

But, be this as it may, the pages of the school reader will demand some knowledge of the everyday occupations of men.

"Children are naturally interested in the occupations of their neighbors. They like to see things made. They like to know why certain effects come from certain causes. Nothing could be more fruitful than a visit to a blacksmith shop, a new house that is being built, a sewer that is being dug, a cellar that is being laid; to a rope walk, to a mine, to a quarry, where real men are engaged in real work. The natural interest of children in these subjects is evinced by their desire to 'play' the miller, the farmer, the driver, the footman, etc. We do well when we build upon this natural interest. It must not be forgotten that one result of the lesson should be a sincere respect for honest toil and a pride in the ability to do honest work well."*

Lead the pupils to observe the people about them engaged in different occupations—working in yards, on lawns, in gardens, fields, and woods; in shops; cleaning or repairing the streets or putting up buildings; digging or laying foundations for buildings; working with the freight at railroad stations, on cars, on the docks or river front, or unloading vessels.

The child is led to see through a study of occupations and industries how man makes nature supply his wants. Plants and animals furnish materials for food, clothing, and shelter, but the production of these necessities requires labor on the part of man.

Call attention to the importance of labor. The tilling of the soil requires labor, as does the rearing of domestic animals. The production of materials to be made into clothing and the manufacture of clothing make work. The building of houses requires the services of carpenters, masons, painters, decorators, etc.

To supply the needs of people many kinds of business are needed. Name all the trades and occupations of which you have any knowledge. Develop the necessity for different trades or occupations.

The man who does one thing better than his neighbor trades work with him and devotes part or all of his time to the one thing he likes or can best do. When there are enough people willing to exchange work with him to enable him to devote all of his time to one kind of work he does that kind of work, making it his occupation or trade. Trades were developed little by little. Take up the primitive industries later, in connection with the history of the Pilgrims and early Colonial life.

Classify the occupations under agriculture, grazing, commerce (including buying, selling, and transporting), manufacturing (including all in which things are made), lumbering, mining, fishing, hunting, etc.; and the professions, as those of the physician, the lawyer, the teacher, the minister, the author, the journalist, the artist, the musician, etc.

* Sarah L. Arnold in *Learning to Read.*

"Get the children to compare the lives led by men in different occupations by asking them what they would like to be when they are grown, and why. Or, appoint pupils to represent different occupations, and then have them tell the pleasant and unpleasant things connected with each. Compare the farmer and the miner, the soldier and the sailor, the clerk and the postman, the shoemaker and the carpenter, the fisherman and the hunter, the grocer and the jeweler, the physician and the lawyer."

Let the pupils tell what they mean to do or would like to do when they grow up, and have them give their reasons for their choice of a trade or occupation. Ask them to tell what they can of their chosen work. It is a good thing to have a trade. A skilled workman can always secure better wages than a man who has no trade.

Tell the story of "The Tradesman," by Grimm, and explain the reason for September's holiday—"Labor Day."

Labor Day

HISTORY

MANY pupils, though enjoying this free day, have no idea of its significance or why a holiday should be termed "Labor Day" and given in September. Question them as to its meaning.

What does it mean to labor? What is a laborer? What is the use or meaning of this Labor Day, and why was it called by that name? Who named it? Why should the school be given a holiday at this time of the year, when a holiday does not seem needed? I will tell you why and when it was started, and who named it.

Many years ago holiday was spelled *holyday*. It was a day when the Church held some service, and when the people had come home from church they were excused from doing any more work, except what was absolutely necessary. The word as it is now spelled refers only to days when business is stopped and work given up.

It has been the custom for many years for people of certain occupations to form societies among themselves. In case of trouble or danger the members were ready to help one another. Some of these societies are called trades unions. The members of these unions meet together regularly to settle questions that belong to their business—how many hours they shall work each day, the amount of wages, and other questions.

Long ago laborers were slaves. In some countries to-day they are almost slaves. They receive very little for their work, work very hard, and are treated very badly, even abused or injured sometimes if they do not do as their masters command.

In olden times strong men called knights banded themselves together to defend the weak, helpless, and oppressed. So the laboring-men have banded themselves together to defend the weak or the oppressed among their number who need their assistance, and call themselves "Knights of Labor." Their great parade day is the first Monday in September. There are so many of them to be seen marching through the streets on this day that other people wish to leave their work and watch them, and so it has been made a regular holiday, in all the states of the Union except Maryland, New Mexico (where it is usually observed), Wisconsin and Wyoming. It will, perhaps, be but a short time before the few remaining states adopt a similar measure.

Have you ever seen a Labor Day parade? When? Where? Tell about it. Did your father march in it? What did the men in the parade carry to show their trade or occupation? Why did they carry banners? Could you tell what the banners said? Who led the parade? Tell about all the people in it. Tell about the band. Did you like the music? What did the band play? What were some of the instruments the musicians carried? What about the great wagons? What about the floats?

Show the silhouettes of "Labor Day" in this book. Remove them from the book and pin them up on the wall. Explain anything about them that the pupils do not understand. Are there only men among the Knights of Labor? Must you boys wait until you are grown up before you can become knights, and march in processions? Not at all. The boy who works at home, helping his mother or father or taking care of his small brothers and sisters also is a Knight of Labor. One who serves or works well, or does bravely whatever he undertakes to do, is a knight. We need not wait until we grow up to do this. Let us begin to-day to do our very best with every single thing we undertake to do.

Ask the pupils if they would like to play Knights of Labor, and march in a procession, carrying tools and banners. What tools will they need to make first? Play tools and banners may be made of paper or cardboard.

SING A SONG OF WORKSHOPS

Sing a song of workshops!
Busy men and things;
Blacksmiths at the forges
Where the anvil rings.
Ploughmen in the meadows,
Furrowing the soil,
Nature and her showers
Blessing all their toil.
Tailors on their benches;
Students in their rooms;
Children at their lessons,
Weavers at their looms.

—*Modern Music Primer.*

HAND EXPRESSION

THE activities called forth in the reproduction of the industries furnish interesting *material* for work in handicraft.

Cutting. Cut figures to represent persons and conveyances in the parade. Select the best and mount on panels of black, gray or colored paper. Cut from paper or cardboard articles carried by tradesmen in the procession.

Making. Make banners and print mottoes on them.

Drawing. Draw from memory a picture of the Labor Day procession, or make an ink silhouette.

Draw pictures of pupils posed as tradesmen at work.

Modeling. Model tools of clay.

Word-building. Make the names of these workmen who take part in the parades, using printed letters from boxes, and copying the trades and occupation list from the boards.

Build the names of the article or badges of work learned by the workmen.

BODY EXPRESSION

THE dramatic instinct of childhood should be recognized and provision made for it in industrial songs and games, through reproduction of the activities of the world's workers. Let the pupils play the part of tradesmen, going through the motions called for by the work—imitating the ringing of the anvil; the peg, peg of the shoemaker; the stitching of the tailor; the ting-a-ling of the street car conductor; the planing of boards in the carpenter's shop, etc. [See "Labor Day," in "Songs in Season," or "Wandering Workmen," from Katherine Beebe's "Schoolroom Plays."]

Let the pupils, one by one, step before the school and make the movements of some tradesman, while the other pupils guess the trade or occupation represented.

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TRADES

I AM a sturdy farmer,
I sell my produce cheap;
And I'm a dusty miller,
The sweetest flour I keep;
And I'm a swarthy blacksmith,
I'll set your horse's shoe:
And I'm a skillful builder
A house I'll build for you.

I am a little baker,
I make nice cake and pie;
And I'm a little painter,
I mount the ladders high;
And I'm a busy tailor,
My suits fit close and true;
I make fine boots and shoes,
Come, here's a pair for you.

Chorus:—

We all are merry workers,
We keep in pleasant mood,
No matter what our trade is
If we're but doing good.
The world is wide and needy,
But if we all are true,
The world will be the better
For what we workers do.

I am a little doctor,
I'm busy night and day;
And I'm a little dentist,
Don't let your teeth decay
I am a little lawyer,
A big fee is my rule;
I am a school director,
I seldom visit school.

—*Selected.*

Have pupils cut silhouettes of the "floats" or conveyances that were a part of the Labor Day parade. Mount on gray panels and arrange as a part of the blackboard Labor Day parade.

LABOR DAY

I AM a florist and in the soft ground
I plant seeds and bushes and trees;
I'm a surveyor, in field often found
With compass and chart, on my knees.

I am a blacksmith; my strong right arm
A shoe out of iron can make.
I am a boy who can work on a farm,
With shovel and hoe and rake.
I am a carpenter, chisel and plane,
Hammer and nails for me.
I am a painter; with color and stain,
On a ladder I often must be.

Hurrah! hurrah for the work we've done!
We march in a merry row,
The worker's the one who can have the most fun!
Then hurrah for the things we know.

—LYDIA AVERY COONLEY,
in "Songs in Season."

Have pupils cut silhouettes of the tradesmen whom they have seen take part in the Labor Day parade or at work in their shops. Mount on gray panels and arrange on the walls or across the blackboard to represent a Labor Day parade.

NATURE WORK—PLANT LIFE

MEANING of *vegetable kingdom.* Uses to which plants are put. Work and life of the plant. Autumn the seed or harvest time of plants. Kind of harvest produced by plants—roots, stems, trunk, branch, leaf, bud, blossoms, seed, mission of the flower. Special studies of the pansy and the nasturtium. Field flowers.

"The most important thing to study in plants is where they live, how they live, and why they live."

The phase of plant life which most appeals to the child is on the side of life and function of energy and action rather than the form and structure. The opening and closing of the flower and its work, the formation, protection, and dissemination of the seeds, will interest pupils at this time. The most common plants and those nearest are the best ones to study.

Question the pupils as to the meaning of the term *vegetable kingdom.* Be sure that it is understood. Have the names given of many objects belonging to the vegetable kingdom. Have the children tell of places where plants may be found, or live; where we do not find plants growing; what is necessary to a plant's life; the kind of plants that grow in the water, on land, in the air; the kinds that grow in fields, swamps, mountains, forests, gardens, hothouses, and conservatories; how each adapts itself to its surroundings.

Question the pupils as to the purpose of plants—why they live; how they provide food, clothing, shelter, medicine, heat or fuel, fragrance, decoration, beauty, for us.

Bring plants, roots and all, into the schoolroom. Talk about the parts—root, stem, leaf, blossom—and the use of each to the plant; the part that holds it in the ground and prevents the wind from blowing it away; the part that gathers food and drink and sends these to the other parts; the part that holds the leaves and flowers up to the sun; the part that carries up food and drink to the leaves and blossoms; the part that bears the seed or fruit.

Each of these parts of the plant is of use to others as well as to the plant itself. Different parts of plants are used for different purposes, when harvested. Autumn is the harvest time for many plants. Let the pupils tell of the plants harvested in autumn. Lead them to see that plants, as well as people, have their work to do; that when their work is done or over for the year they sleep or rest as people do at night.

September is one of Mother Nature's busiest months. Every day of this month is "labor day" for her. The plants in garden and field are working to complete their seeds. The vegetables are rounding out their roots and some of them are going to seed. The mission of the

flower is the production of seed. Pupils do not always realize that the flower passes or develops into the seed. Illustrate these talks with plants that tell the story of the transition from flower to seed, showing the intermediate stages. Use for this purpose the radish, mustard from the garden, the food flax, butter and eggs, balsam, the lady slipper, mullein, the hyacinth, the bean, and the scarlet bean.

Question the pupils as to what flowers in the field have finished their work and are preparing for sleep. What garden flowers have finished their work?

Speak of the difference between wild flowers and cultivated ones and how fine varieties of flowers are produced. Visit the homes of plants and talk about the different localities in which flowers seem to like to grow. They have their preferences, as people have. Can the pupils name some plants that love the shade? the sun? the prairies? the forests?

Lead the pupils to observe the plants that have produced seeds that are now ready to be harvested. Have them examine the seeds and their coverings and note how the former are protected by the latter; how they are shielded from harm during their formation and growth. Speak of the food that is left around them for use during their growth; of the ways in which they are sent out into the world to find new homes.

What flowers are in bloom in the garden? What flowers have ripened seeds and no blossoms? What flowering plants have dropped both seeds and blossoms and finished their work? What green growing vegetables are still in the gardens? What plants have gone to seed? Do not all the plants blossom at the same time? Are they not all planted at the same time? Why not? Seeds or bulbs are planted at different times so that there may be flowers blooming at all seasons. When one finishes blooming another kind takes its place. Are the flowers blooming as freely now as in the summer months?

What plants are responsive to the sun and follow it during the day? Watch the common mallow, the "cheese plant" of the barnyard, and the clovers. Could you tell the time of day by the sunflower? Have you plants in your garden that tell the time of day? How about the four-o'clock? What do the dandelions do after a rain? How many have heard of a floral clock? It is a clock made of growing plants in which the time is shown by the opening and closing of the flowers. The dandelion opens from five to six, telling us that it is rising time. The lettuce opens after seven, announcing the breakfast hour. The pimpernel opens after eight, reminding us that it is time to get ready for school. Other plants bloom at nine, ten, and eleven. The tiger lily opens from eleven to twelve, reminding us of the lunch or noon hour, and the four-o'clock tells that lessons are over for the day. Who would like to have a floral clock in his own garden?

How many of the children have seen a violet plant shoot its seeds? Do all plants twine their vines in the same direction? What flowers will continue to bloom until the frost comes? When will the frost come? Is it not a pity that the flowers should be killed? What could we do to keep them alive and blooming through a part or all of the winter? What flowers will bloom if transplanted into pots and taken into the house or hothouse? Could we not learn to transplant flowers into pots without injuring the roots? Why not ask permission of parents and friends to take slips, or roots, or bulbs, or plants, and transplant some for the school windows? Could we not transplant at least one geranium or chrysanthemum or other flower for some poor sick child in a hospital or a children's home?

Speak of the way in which flowers are used to make the world beautiful; how they give pleasure through their beauty and perfume; how they are used for decorative purposes, in homes, gardens, parks, public buildings, hospitals, cemeteries; at weddings and funerals and public gatherings; at the table, in sick-rooms, or when worn.

Speak of the places where flowers are sold or exhibited—at florists' shops and seed-stores, in marketplaces, etc. Show a picture and tell the story of Flora, the Roman goddess of flowers and gardens. She had especially to do with vines, all kinds of fruit-trees, and honey-bearing plants.

FIELD LESSONS

TAKE the pupils for walks in the fields, woods, or parks, and ask them to search for and name as many of the wild flowers, plants, and weeds as possible. Teach the names of those that are unknown. How many wild flowers are now in bloom? How many have gone to seed? How many are bearing both seeds and blossoms? This is the harvest season with some flowers. They are hard at work. What are they doing? What ones are helping the bees? In what way? What wild flowers have a sweet fragrance? a disagreeable odor? Of what use is their fragrance? Do the bees also like the sweet-scented flowers best? What flowers do the bees seem to prefer? the butterflies? What little bird likes the honey in flowers? What flowers or plants do the caterpillars seem to like best?

What blue flowers can you find? what yellow flowers? what orange-colored ones? red? purple? What wild flowers do the gardeners and farmers try to destroy? Why do they dislike the thistle? the dandelion? the daisy? How do they get rid of the dandelion? [Dig it up, root and all.] the thistle? [Cut its head or flower off.]

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FLOWER MYTHS. *Myths and Mother Play.* Wiltse.

SONGS

AUTUMN FLOWERS. *Songs in Season.* George.
WHERE DO THEY [THE DAISIES], GO? *Songs in Season.*
DAISY NURSES. *Songs in Season.*
GOOD-BYE TO THE FLOWERS. *Songs and Games for Little Ones.* Walker and Jenks
FLOWERS' LULLABY. *Song Stories for the Kindergarten.* Hill.

THE USE OF FLOWERS

God might have made the earth bring forth
Enough for great and small,
The oak tree and the cedar tree,
Without a flower at all.

Then wherefore, wherefore were they made,
All dyed with rainbow light,
All fashioned with supremest grace,
Upspringing day and night?

To Whisper hope—to comfort man
Whene'er his faith is dim;
For whoso careth for the flowers,
Will care much more for him.

—MARY HOWITT.

THERE isn't a blossom under our feet
But has some teaching, short and sweet,
That is richly worth the knowing;
And the roughest hedge, and the sharpest thorn,
Is blest with a power to guard or warn,
If we but heed its showing.

—PHEOBE CARY.

FLOWERS are cousins to children
So Frederick Frobel thought
When he planted the Kindergarten,
Where the children would be taught
To grow, like the beautiful flowers,
Under the gardener's care,
Removing the harsh and ugly
Keeping only the good and fair.

—FANNIE F. COPELAND.

The Pansy

Material. A pansy blossom for each pupil, and one plant with roots.

Home and Habits.

Root. Kind and use.

Stem. Leaf stems; beauty. Flower stems; color; use.

Leaves. Shape, color, margin, edge, veins, midrib. Use.

Blossom. Time of blossoming. The petals—colors, number, arrangement. Alike in size and shape? Surface of the petals? How does it look? how feel to the touch?

Note the mouth of the honey box or nectar-sac. It is almost hidden by tufts of hair. Why? There are many crawling insects that climb up to the flower to secure the honey it hides, and the hair is a trap arranged for the insects. When they reach the trap they lose their way among these downy tufts and are compelled to go back the way they came, without any honey.

Of what does the blossom make one think? What flower does it resemble? It is a cousin of the violet. How many colors can we find among the pansies?

This flower is sometimes called *heartsease.* The name *pansy* means kind thoughts.

SONGS

PANSIES. *Songs in Season.* George.
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LITERATURE

PANSY SONG. *Nature in Verse.* Lovejoy.

A STORY ABOUT THE PANSY

A pretty fable about the pansy is current among French and German children. The flower has five petals and five sepals. In most pansies, especially of the earlier and less highly developed varieties, two of the petals are plain in color and three are gay. The two plain petals have a single sepal, two of the gay petals have a sepal each, and the third, which is the largest of all, has two sepals. The fable is that the pansy represents a family consisting of husband, wife and four daughters, two of the latter being stepchildren of the wife.

The plain petals are the stepchildren, with only one chair; the two small gay petals are the daughters, with a chair each, and the large gay petal is the wife, with two chairs. To find the father one must strip away the petals until the stamens and pistels are bare. They have a fanciful resemblance to an old man with a flannel wrapped about his neck, his shoulders upraised, and his feet in a bathtub. —*Selected*

PANSIES

THE dear little pansies are lifting their heads,
All purple and blue and gold;
They're covering with beauty the garden beds
And hiding from sight the dull mould.

The dear little pansies they nod and they smile,
Their faces turned toward the sky;
"We're trying to make the world pretty and bright,"
They whisper to each passer-by.

Now all little children who try every day,
Kind-hearted and loving to be.
We're helping the pansies to make the world bright,
And beautiful, do you not see?

—*Anonymous.*

There's something good about pansies
That's worth your while to know;
The more they are plucked and given away
The more they are sure to grow.

—*Selected.*

The Nasturtium

Material. Give the pupils specimens of leaves and flowers, and have the class observe the whole plant, with the roots and the leaves with stems attached, as well as the flowers.

Question the pupils as to where and how the plant grows.

Root. Kind, size. Rootlets.

Stem. Color, length, form, surface.

Leaves. Arrangement, color, form, surface.

Let the pupils draw the parts, and in doing so notice the leaf stem (petiole) in its position; the blade of the leaf, its shape, margin, number and arrangement of veins. Notice the arrangement of the leaves by which each one holds itself out in the sunlight for growth of the whole plant.

Flowers and Buds. Arrangement, shape, parts, colors. Position of bud on the stem. Note the two sets of flower leaves fitted to protect the inner parts and attract insects by their odor, color, and nectar. Find the spur. Of what use is it? Note the stripes on the lower petals. To what do they lead? On what petals are hairs to be found? Of what use are they?

Call attention to the honey at the base of the spur, and explain the manner in which the butterfly secures his dinner from it. He perches on the lowest petal, which projects forward, and pushes his long proboscis into the bottom of the spur. In doing this he brushes against the stamens, which when ripe project beyond the mouth of the flower tube. Some pollen adheres to his velvety head, and when he visits another nasturtium he will probably run against the pistil in such.

Find the pistil. Tell of its importance. Count the stamens. How are they arranged? Call attention to the pollen box on the top of the stamens. The pollen is food for the growing seeds. It falls upon them when it is ripe.

Fruit. Find the seed box. Note color, parts, seeds, size, and arrangement, and number of seeds.

Work. The work of the plant is to produce seeds. It does this when the flower fades. Use of flowers—to man, in giving flowers; to insects in giving nectar with which to make honey.

Encourage the children to watch insects that visit the flowers, and make a list of bees, butterflies, flies, ants, beetles, etc.

Have them watch and tell how they get the honey from the flowers. A butterfly may be kept under glass on some flowers; he will show his long spiral tongue in reaching down into the deep tube flowers.

BODY EXPRESSION

HAVE little flower games in which each pupil describes a certain flower without giving its name and the other pupils guess the name from the description. At other times let pupils personate flowers and other pupils find out their names by questioning, as,—

"Do you grow in the fields?"

"Are you yellow?"

"Have you a long stem?" etc.

Let the pupils touch articles in the room belonging to the vegetable kingdom, or see who can make pictures or write the names of the most articles.

HAND EXPRESSION

CUTTING and Pasting. Cut pictures of autumn flowers from colored paper, and mount.

Cut pictures of flowers from catalogues, and mount, or paste on chart in flower scrap-book.

Color and cut flowers from hectographed outline. Mount.

Illustrate the story "Goldenrod and Aster" or "Clytie" with cuttings, using colored paper. Mount.

Cut or tear pictures of flower-vases. Color with colored pencils.

Draw a flower. Cut it out. Paste a slat on the back and stand in a flower pot made of an empty spool covered with crepe paper and tied with a ribbon.

Cut out the words *plant*, *flower*, and *seed* from white paper, making the letters large and following the copy of the printed words on the board. The best work may be mounted on gray mounting-paper.

Cut and paste seed envelopes for flowers. Write the names of seeds on the outside.

Cut strips of paper one-half or one-third inch wide and paste them together to make words.

Cut markers from shingles or pasteboard for flower-pots or window gardens and write on the markers the names of seed.

Flower Work. Gather, press and mount flowers for the flower charts.

Transplant flowers from gardens to pots. On each chart pin a slip on which its name is written. Place the pots in the window

Plant bulbs, cuttings, or slips.

Make flower-beds in the sand table and transplant flowers in the wet sand.

Find names and pictures of favorite or autumn flowers in seed catalogues.

Prick and sew flower designs on cards.

Bring to school one of each kind of flower, fruit, or vegetable that is in the garden at home. Use in the drawing-lesson.

Let the pupils show with paper, scissors, and water-colors or pencils what they have been doing in the garden with plants and flowers in the way of transplanting. The flowers may be painted first on the upper part of the sheet of drawing-paper. The pot may then be colored brown or a dull red. A pattern for the flower-pot and standard may be placed upon the blackboard, the pupils drawing and coloring first and cutting out afterward.

Model autumn flowers on tablets, outlining and building the flowers up.

PATTERNS FOR GRADE I

The figures shown on the following page are to be hectographed by the teacher and given to the pupils to cut out, color, and mount.

BOOKS

1 Make a flower book. In it place pressed flowers, drawings, paintings, silhouettes, mounted cuttings of flowers, or flowers cut from catalogues; also flower descriptions, stories, sentences, or word lists relating to flowers. Decorate the cover with the painting of a flower and the words *Flower Book.*

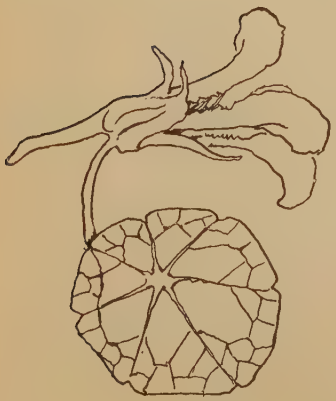
2 Make a *Vegetable Book* similar to the Flower Book.

3 Make a *Weed Book* in which to keep the pictures and names of weeds known; a record of the number of those destroyed, and the date of their destruction.

4 Make a *Garden Book* describing your garden or that of some one else.

CHARTS

Let the pupils make charts showing collections of blossoms, seeds, grains, weeds, fruits, and vegetables that may be found in the gardens, fields, woods, and orchards, and along roads or walks in this month. The flowers might be pressed and mounted or cut from seed catalogues and picture cards, or cut from colored paper, or painted by the pupils



themselves. The best work done in the periods devoted to seat work, or the work done in the drawing-lesson period might be saved for the chart. The name of each flower, seed, or fruit should be written beneath it.

Large sheets of cardboard may be used for the pages of this chart and one page devoted to each of the collections—that is, one page to September blossoms, another to ripened seeds, one to grains, one to weeds, and one each to fruit and vegetables. The colors may be taught from this chart. At the end of the month lay the chart away and have the pupils prepare an October chart.

SENSE TRAINING

Sight. Collect and press yellow flowers this month, such as the dandelion, the marigold, and the nasturtium.

Cut colored flowers from paper napkins, wall paper, and seed catalogues. Bring them to school and tell their names and colors.

Give the names and colors of all the blossoms, fruits, and vegetables brought into the schoolroom this month.

Smell. Let pupils give with closed eyes the names of flowers, fruits, or vegetables, upon smelling them.

Touch. Use of touch to give idea of shape, as round, flat, square.

THE FLOWERS

All the names I know from nurse:
Gardener's garters, Shepherd's purse,
Bachelor's buttons, Lady's smock,
And the Lady Hollyhock.

Fairy places, fairy things,
Fairy woods where the wild bee wings,
Tiny trees for tiny dames—
These must all be fairy names!

Tiny woods below whose boughs
Shady fairies weave a house;
Tiny tree-tops, rose or thyme,
Where the braver fairies climb!

Fair are grown-up people's trees,
But the fairest woods are these
Where, if I were not so tall,
I should live for good and all.

—Robert Louis Stevenson.

THE SUNFLOWERS.

The sunflowers hung their banners out in the sweet September weather;
A stately company they stood by the garden fence together,
And looked out on the shining sea that bright and brighter grew
And slowly bowed their golden heads to every wind that blew.

—Celia Thaxter.

NOTE.—Paper Cutting.—Make sunflower petals of yellow paper, and centers of brown. Use green for leaves and stem and brown or gray for the fence. Make a border for the wall or blackboard of the completed sunflowers, adding the "garden fence" last of all.

FOURTH WEEK

INDUSTRIAL LESSONS IN GARDENING

CONVERSATIONS WITH THE CHILD

THE Garden, the Park, the Hothouse. The cultivation, the education, and the improvement of plants. Appearance, plan, use, and care of a garden. The garden and the field—the homes and haunts of plants. The garden a place where cultivated plants are grown.

The Gardener and the Florist. The gardener a special caretaker of plants in the garden. The florist, a special caretaker of flowers in hothouses, gardens, the field.

Industrial Lessons in Gardening.

Window-Gardens.

"The best thing about the growing of flowers or vegetables or trees or farm crops is the rich returns that come to us of mental and spiritual harvest. There is no true agriculture without menti-culture, no proper cultivation of plants without an accompanying cultivation of the mind."

A visit to a florist, a nursery, a park, a public garden and a truck garden should precede or accompany the lessons on gardening if possible. Permission may sometimes be obtained to visit fine private gardens and it is usually possible to reach the parks or market gardens on the street cars.

A miniature garden on the sand table should show the garden as it appears this month. Some of the late autumn flowers may be transplanted there and studied while growing.

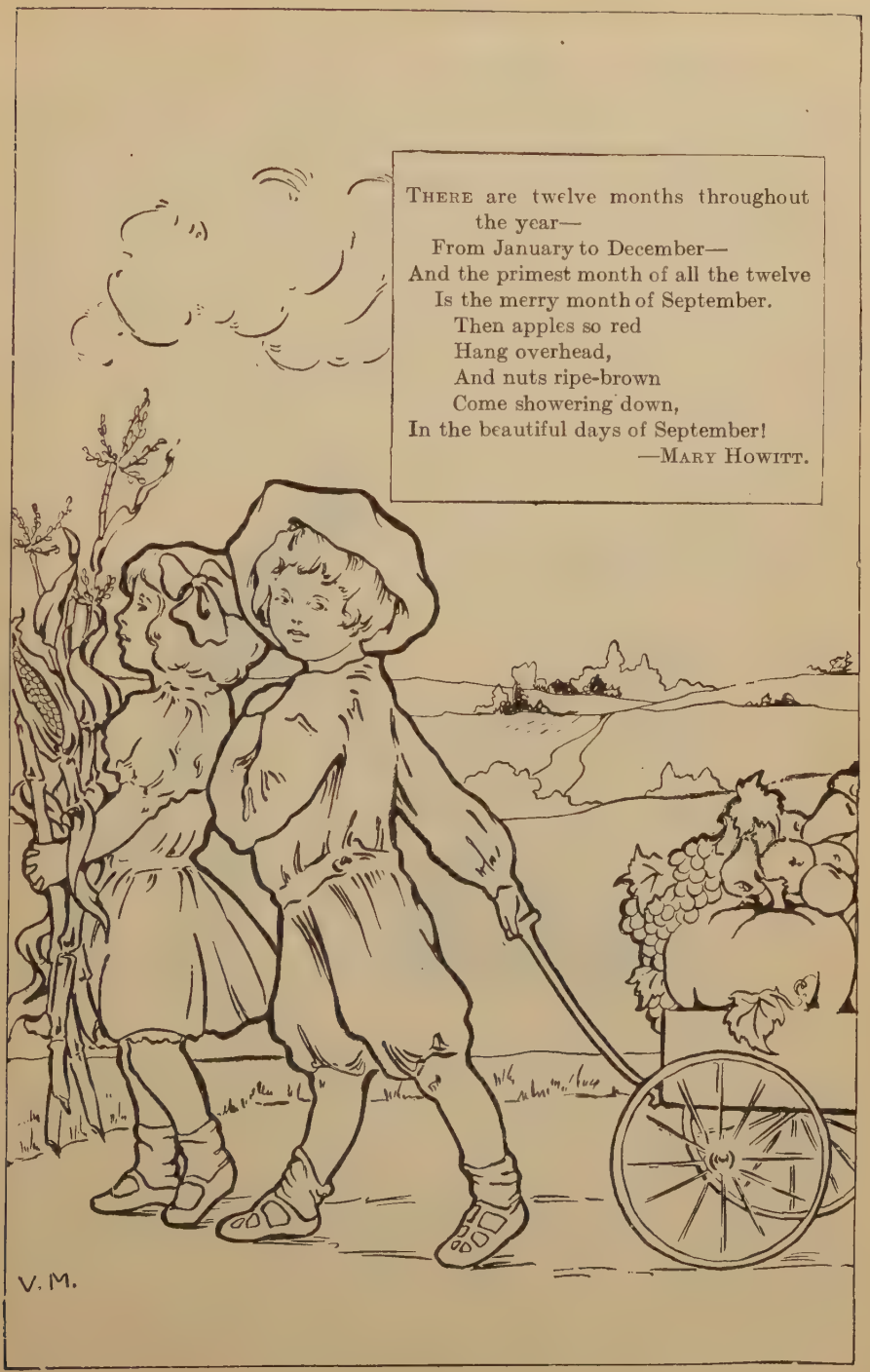
Many pupils have some knowledge of gardening from their experience in school or home gardens or from visits to the country where gardens have been observed. These pupils will be able to give the others considerable imformation on the subject. If it is impossible to take the actual journey, take an imaginary one, making it as real as possible by using pictures and blackboard sketches or the sand table.

The Garden

CONVERSATION. What is a garden? Who has seen one? Describe it. Who has seen a different kind of garden? Describe it. Are all gardens alike? Do they all serve the same purpose? Do all contain the same kind of plants? Who has seen a garden that had in it only flowers? Who has seen a garden that had in it only berries and vegetables? What was this latter garden called? What should we call a garden that contained only flowers? What do we call a garden that is kept open for visitors to see, but where the flowers are not touched by any but the caretakers? How many have ever visited a public garden? Describe it. What do we call a garden that belongs to one family and is used only by the family and friends? How many have private or home gardens? How many have visited in private gardens? Tell about them. How many have no private or home garden and buy their flowers at a florist's shop, or hothouse, and vegetables and berries at a market garden, marketplace, or grocery store? How many have visited a market garden? Describe it. Where do we usually find market gardens? Why near the city? Are these gardens large? Why not? What is done with the berries and vegetables grown in these gardens?

What work is being done in the gardens in autumn? Garden seeds that are ripe must be gathered, cleaned, and stored, or marketed. Potatoes must be dug, dried, sorted and stored, or marketed. The onions, beets, and cabbages must be pulled and stored or marketed. The tomatoes, cucumbers, squashes, and pumpkins must be picked, canned, pickled, dried and stored, or marketed, before frost comes. The green corn, beans, and peas must be picked and dried or canned. Weeds must be cut and burned before their seeds open to prevent the seeds from scattering and growing next year. Hops must be picked and dried.

Observe the food plants that are the product of local fields and gardens. Lead the pupil to describe the manner in which these have been cultivated, harvested, and marketed, and the conditions necessary to the successful growth of plants such as good soil, warmth, sunshine, moisture, irrigation, rainfall, or drainage.


There are twelve months throughout
the year—
From January to December—
And the primest month of all the twelve
Is the merry month of September.
Then apples so red
Hang overhead,
And nuts ripe-brown
Come showering down,
In the beautiful days of September!
—Mary Howitt.
V. M.

The Gardener and the Florist

WHAT is a gardener? a florist? How many have gardeners at home to care for their gardens? Who cares for the garden where no regular gardener is employed? Almost every one likes to garden. A gardener is seldom employed for a small garden. Where does a gardener do most of his work, indoors or outdoors? What tools does he use? When does he begin his work usually? Does he work outdoors all the year? When does his work end? What is his busiest season? The summer is usually the busiest season. But there are some places where the climate will permit outdoor gardening all the year round. Where are these places? If it were not for these Southern gar-

dens we could not procure the green vegetables, the berries, and the fruit that are kept at the green-grocer's all the year round. The gardeners of the South ship these products to us when it is too cold for gardening here.

Tell some of the things the gardener has to do. [He prepares the soil by plowing, digging, spading, harrowing, rolling, or adding materials to enrich it, if poor. He sows, plants, weeds, trims, cuts, transplants, sprays, waters or irrigates, gathers, picks, plucks, prunes, grafts, wheels, burns, carries, washes, husks, stores, sorts, packs, covers in time of frost, dries, cleans, transports and markets, buys and sells.]

The gardener and the florist plant some of their seeds very early in the spring, before the frost is all out of the ground. These seeds are not planted in the garden, but in hotbeds. What are these? They are beds of earth surrounded by wooden-frames and having glass covers. The glass covers admit the sunshine and prevent the rapid escape of heat. The hotbeds are like small greenhouses, they are put in some corner that is sheltered from the wind, usually on the south side of a building. When the seeds have become healthy young plants, and the proper season has come, they are transplanted to the garden.

After the seeds are planted what work do the florists, farmers, and gardeners have in the fields and gardens? Why do they hoe and pull weeds? What weeds are the gardener's enemies? What weeds do we often see in the garden? What is the pigweed good for? the thistle? the dandelion? Speak of the bounty offered in some places for the destruction of certain kinds of weeds. Why is this? Does the dandelion serve any useful purpose? How many have eaten the leaves, served as food? The root is sometimes used as medicine. In what way do weeds injure plants in the garden?

Aside from the work with plants the gardener must watch over and protect them from enemies that are always ready to injure or destroy them. His hardest work is in keeping the garden free from weeds. These choke the little plants out and take from them the food in the soil and the warmth of the sun. Plants must be transplanted or thinned out when they grow too thick, or replanted when the seeds do not come up. What prevents seeds from coming up? [Sometimes the weather: it is too hot or too cold or too wet or too dry. Sometimes the soil is too poor or thin; sometimes it is too heavy, and though plants may come up, they do not do well. Sometimes the seed has been blown away or carried away or eaten by birds or insects or worms.]

What does the gardener do to drive the worms and insects away? [Sprays or powders the plants with insect poison.] How does he drive the birds away? [Sometimes puts a scarecrow in his field or garden; sometimes keeps a pet screech owl that frightens the birds.]

What animals help the gardener with his work? The pupils will be able to tell of the horse, the donkey, and the ox. Lead them to observe that the birds are the most valuable helpers the gardener has, and that the bee, the toad, and the snake are also helpers; that some insects help by destroying weeds, others by pollenizing plants (the bees) and by destroying injurious insects. The English sparrow is said to be the only bird that injures more than it helps and for this reason it is considered an enemy. Other enemies are rabbits, gophers, mice, ants, worms, caterpillars, beetles, butterflies, grasshoppers and crickets.

The earthworm eats the cabbages and onions and the gopher destroys the cucumbers and melons by digging a tunnel underneath and absorbing the juices from the under side.

Nature works to help the gardener and the farmer. The frost helps to plow the earth; the sun warms it, and the rain softens it and gives the seed and the plant the moisture they need.

The gardener must be a plant physician and a plant teacher, if he would make a success of gardening. Plants sometimes sicken, and sometimes the food they get from the soil is not what they need, so they must be removed to a different soil or given plant food or medicine. If it were not attended to, the plant would die or fail to grow good seed. No gardener desires poor seed, so the plants are trained to do their best as are the pupils in a school.

When a gardener wishes to help a plant to produce fine flowers he prunes it; that is, he cuts off many of its branches and twigs and pinches back its roots and sometimes crowds the latter into a pot in which they do not have room to spread out. The strength that the plant has been spending to grow new roots and leaves and branches then goes to form larger, finer flowers than those heretofore produced. It is not always well for the plant to grow as it pleases.

The wild plant grows just as it likes. It spreads its roots out in many directions. It spends its strength on leaves and branches and so has little left for the flowers, which are few and small and very often worm-eaten. Illustrate with a flowering rose, growing in a pot, and a scraggly wild rose bush pulled up in the woods.

What is the market gardener doing this month? What vegetables must be gathered? What does he do with his produce? Where does he market his vegetables? How does he get to the town market or grocery store to sell what he raises? Sometimes he takes his produce to the homes of people who wish to buy. Sometimes he takes it to a public market on market day. In towns there are usually two market days a week, while in large cities every day is market day. The market gardener must get up very early in the morning in order to get to market in good time. Sometimes he even has to start the night before. His vegetables must be gathered, cleaned or prepared, and placed in the carts or wagons the day before. The people who go to a public market are sure of getting the freshest and best if they go early. Describe the marketplace.

Sometimes the gardener takes his produce to the canning-factories, where fruits and vegetables are canned or dried. How many have ever visited one of these factories? What vegetables are canned? Which vegetables are stored away for the winter in cellars or bins? Which

will keep during the winter? What must be done with the corn? the beans? the peas? the pumpkins? the squash? the tomatoes? the cucumbers? the beets? the carrots? the turnips? the parsnips? Will melons keep?

Do you buy your vegetables of a gardener? What measures does he use in selling? What have you had to eat to-day that came from a garden? Is there any day when you do not eat some food grown by the gardener? What should we do without the gardener and gardens?

Where does the grocer buy his supply of vegetables? Where must the canning-factories secure their supplies? What is done with beets at the canning-factory? with beans? peas? tomatoes?

When must the gardener gather his seed? Which vegetables ripen first? which ripen last? which ones this month?

The gardener does not always use seeds from his own garden. He sometimes secures them of other gardeners or of florists who have better seeds than he. He procures seed catalogues and learns of new kinds of seeds that will produce larger or finer-flavored, or better-formed fruit or vegetables, or larger, more fragrant and more brilliant flowers, hardier shrubs, or trees that bear more abundantly.

How many have ever seen a seed catalogue? Would it be a help to any one who wished to garden? It shows many different kinds of flowers and vegetables and tells where to send for them.

There are gardeners who make a business of growing seeds, plants, flowers, and shrubs to sell. They have acres and acres of fine plants and when these produce seeds the seeds are gathered and put into packets, boxes, or bags, for sale. These seeds are sent all over the world, wherever people have gardens or wish to garden. These great gardeners are trying all the time to produce better kinds of seeds, and hardy kinds that will grow in all sorts of weather or soil. Some of their best plants take prizes, just as pupils do in school, for excellent work they do. They are sent off to flower shows or fairs where many people come to see and admire them. The seed from these prize plants are worth a great deal of money, for many people wish to buy them.

These gardeners send out thousands and tens of thousands of seed catalogues every year to people who ask for them. The catalogues often have colored pictures showing the flowers and vegetables that are for sale by the men who send out the catalogues. If we wish seeds we can write for these catalogues to help us make our selection. How many would like to do this? I will write on the blackboard the names of some of the companies that send out seed catalogues, and you may bring postal cards to-morrow and write them, asking for catalogues.

How many have made gardens, or worked in a garden? What did

you do? Do you think you could make a little garden? Would you like to be a gardener? If so, why? If not, why not? Would you like to have a garden of your own? Would it be a flower or a vegetable garden? What would you plant? We might have some school window gardens. Who would like that kind?

Take or send the pupils to a public market, if the town or city affords one, and ask them to observe the marketing of produce. Later a miniature marketplace may be arranged in the corner of the schoolroom and pupils permitted to play at marketing. For this purpose have vegetables brought from the home gardens or marketplace. These may be used in the lessons on gardening and serve also in the painting and drawing-lessons.

For related reading lessons see the Trades and Occupation Reader for First and Second Grades, published by A. Flanagan Company.

Window Gardens for Schoolrooms

LET the pupils play they are florists or gardeners and prepare window-boxes for the reception of seeds and plants brought from the home or school gardens. Teach them how to transplant pansies, geraniums, asters, and nasturtiums from gardens to pots or window-boxes. Plants for the window-boxes should be removed from the gardens before the earliest frosts come.

Morning-glory and nasturtium seeds, if planted in window-boxes this month, will grow rapidly, and the children may observe the growth and development of the plants as they care for them. They will have an opportunity to observe that light, heat, moisture, good soil and cleanliness are necessary to the plants. Let the pupils give the plants a shower bath once a week, in addition to the water given to the roots for drink. Otherwise the dust that accumulates on the leaves will interfere with the growth and beauty of the plants.

Clusters of nasturtiums may be put in bowls or bottles of water, where they will continue to bloom for some time. Geraniums may be rooted by putting cuttings into jars of water. They may be transplanted to pots or to the window-boxes after rootlets have formed.

Show the pupils how carefully the roots must be placed in the ground; that the earth must be rich, finely pulverized and carefully laid over the tender roots and then pressed down upon them so as to hold them firmly in the ground. It is necessary also that they be shielded from the sun until the roots have started to grow in the new home.

Question the pupils as to the kind of soil it is best to use for the window-boxes; the best ways of transplanting. Let the pupils who have gardens at home question those who care for them and report results

to the school, illustrating their remarks with plants brought from home and transplanted before the class.

HAND EXPRESSION

DRAW, paint or cut a picture of the gardener at work or on his way to market. Make a drawing or a painting of the garden or the marketplace.

Draw or cut from objects the measures used by the market gardener in selling his vegetables.

Cut garden tools, free-hand, using cardboard for the parts made of metal and splints for handles.

Draw the animals that help the gardener with his work.

Using ink and brush, make a silhouette of a gardener; or make a free-hand cutting from white or colored paper, and mount.

Paint pictures of the fruits and the berries that grow in the garden.

Illustrate

Mistress Mary, quite contrary,
How does your garden grow?

Draw or paint pictures of the flowers found in the garden this month.

Clay Modeling. Model garden tools.

Writing. "G is for Gardener."

Copy the words *garden, gardener, gardening,* with brush or match and ink, in large letters. Use them in sentences, or build the words with letters on the desk.

Write sentences using words that tell what the gardener does.

Write a postal card or a letter to some seed company, asking for a catalogue.

Tell in sentences what the gardener is doing in the garden this month.

Write as many times as there are letters in each word, the names of the measures used by the gardener.

SONGS

CAREFUL GARDENING. *Songs and Games for Little Ones.* Walker and Jenks.
THE LITTLE GARDENER. *Songs for Little Children, Part 2.* Eleanor Smith.
NEWS FOR GARDENERS. *Nature Songs for Children.* Knowlton.
THE LOVELY GARDEN. *For the Children's Hour.* Bailey and Lewis.
THE FLOWER BED. *Songs for Little Children, Part 2.*

LITERATURE

LITTLE GARDEN STORY. *Sandman, More Farm Stories.* Hopkins.
HOUSE GARDEN. *On the Farm (Vol. II, Uncle Robert's Geography).* Parker and Helm.
GARDEN IN THE WOODS. *On the Farm (Vol. II, Uncle Robert's Geography).*
BESSIE'S GARDEN. *Child Life in Prose.* Whittier.
PEGGIE'S GARDEN AND WHAT GREW IN IT. Celia Thaxter.

NATURE WORK—ANIMAL LIFE

MEANING of *animal kingdom.* Mission of animals. Uses to which animals are put.

Homes and haunts of insects—land, water, air, gardens, fields, swamps, forests, streams, cisterns. Subsist on plants, animals, and man. Place and purpose of insects. Autumn the time for insect changes. Death, disappearance, sleep, or change in form. Useful and injurious insects. Humane education with reference to insects.

Animals. Question the pupils as to the meaning of the term *animal kingdom.* Have them name animals belonging to this kingdom, and tell where this kingdom is situated. Is there any country where animals are not found? What is necessary for the life of animals? What kind of animals are found in the water? on land? in the air? Speak of the way in which animals adapt themselves to their surroundings by changing their coverings with the change of seasons, and taking on the colors of their surroundings in order to protect themselves.

Ask questions concerning the purpose of animals—why they live. Many seem to exist but to serve man. Speak of the way in which they lend themselves to industries; how they provide food, clothing, shelter, heat, light, and many articles that add to our comfort; how they act as beasts of burden and aid in transportation; how they give pleasure through their companionship, and security through their watchful care. Some forms of animal life are injurious to man, and others have no use, as far as we are able to see, except to provide food for other animals.

Let the pupils touch articles in the room belonging to the animal kingdom, or articles made from some part of an animal. Make pictures of such article or write a list of as many as possible.

Insects are among those forms of animal life most dangerous to vegetation and annoying and destructive to animals and man. The autumn is a good time in which to study the habits of these pests, as they are most abundant at this season. It is also the time for insect changes, and pupils will be interested in observing these changes in form, the disappearance of the insects and their death.

Children will be more interested in a study of insects if they realize how important such knowledge may be to them later in defending their gardens, crops, clothing, food, and dwellings from injury. Explain that these tiny creatures destroy one tenth of our crops or plant food each year, and that if it were not for the birds, the insects would destroy every living thing upon the earth in a few years, and we should starve.

Insects destroy not only crops, but clothing, books, woods, dwellings, and stored foods, such as dried fruit and grain foods. They injure live-

stock by eating through the skin of animals. They carry disease. They annoy man by biting and stinging. Question the pupils as to the kinds of insects that destroy clothing, furs, and carpets. How many know how the moth looks, and the buffalo bug? Do these insects ever do any damage in the children's own homes? How may we protect our clothing, furs, and carpets from them?

What insects annoy men by biting and stinging? Which ones carry disease? How do we protect ourselves from mosquitoes and flies? What do we add to our houses every summer to keep these pests out? In some warm countries where no screens are placed in the windows and doors it is almost impossible to live in health or comfort because of insects.

In what foods do we often find insects? How do the farmers protect their fruit and nuts, grain and vegetables from insects? Millions of dollars are spent every year in fighting insects, with poison and in other ways. The government has men at work all the time studying ways in which crops may be saved from harm by insects. Our greatest scientists have devoted years of their lives to studying insects alone. Those who know most about them may be most useful to others in saving our property from destruction by them.

Among the most injurious insects are the chinch bug, the Hessian fly, the grasshopper, the corn-root worm, the corn-ear worm, the boll weevil, the boll worm, the cotton-leaf worm, the codling moth, the potato bug, the grain weevil, the army worm, the cabbage worm, and the San José scale. How many of these have the pupils seen? How many are to be found in the children's own gardens or the fields near their homes?

Most insects are injurious. Only twelve kinds are used by man, and but two of these, the bee and the silkworm, have direct commercial value and importance. Among these twelve kinds of insects are those that are helpful as destroyers of other injurious insects; as destroyers of noxious plants; as pollenizers of plants; as scavengers; as makers of soil; as food-producers for man and as food for poultry, song birds, and edible fishes; for making clothing, and as used in the arts. Even injurious insects serve a useful purpose in providing food for birds, fowls, and fishes. Question the pupils as to the insects that make soil, that give food, that give clothing, that act as scavengers; as to the ways in which insects pollenize plants.

"Just as animal pets occasionally demand a little attention behind closed doors, so all is not smooth sailing with the plants, for the insect pests are ever ready to make life somewhat burdensome for the plant and possibly for the florist or the gardener. We are all familiar with the ravages by the potato beetle and the cabbage worm, which chew their food, but the injuries done to plants by sucking insects are not so generally understood.

"Among the most serious pests are the scale insects. The San José scale is a dreaded species from the West; it is very destructive to fruit trees. There are many different species of scales, some of which are to be found on house plants. The *mealy bug* is a disagreeable pest only too common on house plants. It is easily recognized by its name. For these tiny wingless sucking insects the best treatment is to wipe the plant with a cloth wet with warm water, soapsuds, or possibly water and kerosene. For the fruit trees a special form of spraying apparatus must be used.

"The white fly, so called, is another pest common in greenhouses, but probably the most familiar of all sucking insects upon plants is the aphis or plant louse, of which there are many species. Perhaps you have noticed the large red form on the golden glow, the black one on the poplar tree, or the various green species to be found on the roses and many other garden, farm or indoor plants. They may be sprayed with kerosene emulsion or other preparations for the purpose. All of these parasite creatures are bugs, insects which obtain their food through a sucking beak which pierces into the fluids of the body of plant or animal as the case may be." *

The object of the first two years' work on insects should be to familiarize the pupils with the three most striking phases in the life of those that undergo complete metamorphosis, as larvæ, pupæ, and winged insects. Explain that not all insects experience the changes.

There need be no set lessons, if the time is limited. The only time required will be that given to hunting for insects and cocoons and the care of the breeding-cages. The insect should be studied when it is found or brought into the schoolroom.

Moths, butterflies, crickets, and grasshoppers are suitable for these first lessons. September is the best season for the study of insects. They are now abundant in all stages of development and may be easily observed. Take as many field walks as possible and let the pupils learn of their methods of home-building and of caring for their young; the transformations they undergo; the means of self-protection they employ.

Lead the children to see their adaptability to their surroundings as shown by their coverings, and the tools with which they are provided.

Discourage the study of any insect at the cost of its life or of giving it pain. Do not pull it to pieces in order to study its parts. Leave the structure to be touched upon in later years.

Suggest that the pupils look for insects, their eggs, and their cocoons or cradles, under stones, on the ground, on logs, leaves, or twigs, or in

* Fred. L. Charles *in the Illinois Arbor Day Manual.*

the grass. These may be put in the breeding-cages and the life histories of the insects studied in the schoolroom. Secure butterfly larvæ if possible this month; the cabbage butterfly and the larvæ of the black swallowtail may easily be found now.

Keep specimens in boxes and bottles if it is possible to do so without injury to them. Set them in a place in the schoolroom where they may be observed closely by the pupils. Caterpillars may be kept and fed in glass jars or in breeding-cages made of wire screen or mosquito netting.

Take a hat box and, discarding the top, cut away one side. Cover the top and open side with netting. Put in a partition so that the crickets and the grasshoppers need not be in the same part of the box; otherwise there will be trouble. In the box there should be earth and small stones under which the insects may creep. Stalks of grass will enable the grasshopper to climb as he is accustomed to when free. In this cage grasshoppers may be kept for some time and their actions observed.

In the caterpillar box there should be three or four inches of earth, in which may be planted seed of quick growth. Fasten twigs and small branches in this cage. On the twigs place large green worms.

Cages may be made of lamp chimneys with a netting over the top. Push the chimneys down firmly into the earth, so that the insects may not escape. Put crickets in one and grasshoppers in the other and watch their growth.

Let the pupils plant grain and grass in flower-pots or window-boxes to provide pasturage for the insects being studied. While this is getting started use sod for the bottom of the insect box or cage. Keep the sod damp and when it gets too old, replace it with fresh.

THE CATERPILLAR

Fuzzy little caterpillar,
  Crawling, crawling on the ground;
Fuzzy little caterpillar,
  Nowhere, nowhere to be found,
Though we've looked and looked and hunted
  Everywhere around

When the little caterpillar
  Found his furry coat too tight,
Then a snug cocoon he made him,
  Spun of silk so soft and light—
Rolled himself away within it,
  Slept there day and night.

SUPPLEMENTARY

HELPFUL HINTS

SEPTEMBER is a difficult month, in the first primary grades, because pupils are unable to use books and the resources of the teacher are taxed to provide suitable occupation for restless fingers. It is a good plan to secure and arrange, in the summer months, materials for seat work, having them ready in the supply closet for distribution. Pupils will, if requested, assist in this work in the first months of school.

Put labels on the outside of the boxes in your cupboard, and you will know what is inside without looking.

Ask your friend in the drygoods store to save for you all ribbon tape from handkerchief boxes. It is very useful at Christmas time and for booklets at any time.

A card of sliced letters may be kept in a spool box. Have boxes enough for the room and keep them in the desks or the cupboard. One teacher has her letters all in one box, and the children help themselves to a paper plate and letters as they pass around the room to music. The letters are put away in the same manner.

Empty spools and pens and toothpicks may be utilized in making chairs, tables, carts, beds, etc. Spools make fine soap-bubble pipes and when buried in the sand, excellent standards for holding the trees on the sand table in position.

Square paper boxes made by the children may be used as a receptacle for new words as they are learned by beginners. One teacher uses boxes of this kind and empty pen boxes as receptacles for pieces of water-color crayons.

Circle markers made of the waste strips from the manual training paper last much longer than those made of rag paper.

One teacher suggests having the same pupils that take the materials from the cupboard put them away. This keeps the cupboard tidy and instills orderly habits in the children.

Each hook in the dressing-room may be numbered with large figures cut from calendars. Each child knows his own hook.

One time-saver is a shelf along one side of the room as high as the window sill and about a foot wide. On this is arranged the seat work in the order of the classes for the day.

Miniature pictures of Lincoln, Washington, the poets, and Madonnas are to be found in the advertising part of magazines. These may be cut out and used to illustrate work.

The red, blue, and violet parcel wrapping paper is very useful in school work when brought from the homes smoothed and in neat rolls.

Breakfast food and cracker boxes often may be used in construction work, and the illustrated covers furnish material for cutting and pasting.

In the summer vacation there is often the opportunity to gather long, clean straws from the fresh strawstacks in the country. First-grade teachers find many uses for these during the year.

A shoe box with the child's name plainly printed on both ends is the best receptacle for extra work at Christmas time.

Sawdust is a light and clean material to use when teaching Dry Measure.

An old alarm clock is helpful in teaching children to tell time.

Milk and cream bottles are good in teaching liquid measure.

You can buy two tablespoons for five cents. Procure one to dip the paste powder.

A shoe horn is of the greatest help in putting on tight rubbers.

Oilcloth book sacks turned inside out make neat, easily cleaned rubber bags of satisfactory size and shape.

A pail in the cloakroom is the best for dripping umbrellas.

Soak the posters from fruit-cans and carefully cut out the central figure of a peach, a pear, a bunch of grapes, etc.

The tops and bottoms of pasteboard boxes will take the place of straw-board for foundation pieces.

Sample books of ingrain papers will furnish you with cover papers, and the dealer in wall-papers will give you old ones.

To prevent the dropping of pencils have a string tied to each pencil and tacked to the top of the desk.

A very convenient pen or pencil holder is made by tacking spools on a piece of board. The spools may be numbered or colored different colors so that each child may know his readily.

Some teachers find the passing of paste on paper a waste of time and of paste, and use little glass jars such as the druggists use for creams and salves or ointments. These cost but a small sum.

Drawing-paper that has been used on both sides may be made into paste-trays; or paste may be put in the ink-wells when ink is not used in primary rooms.

Children willingly bring from home quantities of burned matches with the black removed. These make good paste sticks. Toothpicks or wooden cigar-lighters also may be used.

Names on pencils, penholders and rulers are seldom erased or dimmed when marked with India ink.

The extra marking by the teacher of the inch and half-inch with India ink on the wooden rule aids when measuring is begun.

To put a straight black or gold line around a landscape use the clean, straight edge of a blotter instead of a wooden rule.

A shingle makes a light and firm board to use when painting before a class. Hold the thick end in the hand.

Use the back of your plan books for records like the following: songs by months with nan · of book, page, key and first note; date of receiving and returning books from office and number in set; list of readers read, with date of beginning and completing; notes from principal and supervisors; list of pupils who need special help; lists of pupils who are able to do given lines of work; for example, tables, alphabet.

If you wish to hang specimens of the pupils' work about the room, stretch thin wire across the tops or bottoms of your blackboard. Wire will be found more satisfactory than cord, which will sag.

If you have no hangers use bent pins, with the sharp end pointing downward.

When the windows are open on warm, windy days it is sometimes difficult to keep papers on the desks. Provide for this by having pupils search for pretty or smooth round stones to be used as paper weights. These may be kept in a box provided for the purpose. Before the papers are passed have the monitors pass the paper-weights.

To keep the blackboards looking well wipe them once a week with a woolen cloth dipped in kerosene. Do not use a sponge.

It is a good plan to place the weak pupils in the front row or at the front board during recitations. Keep them always at work.

PICTURES IN THE SCHOOL.

Sources for Obtaining Material.

Birds and Nature Pictures (colored) 2 cents each or $1.80 a hundred. A. Flanagan Co., 521 South Wabash Ave., Chicago, Ill. From the same firm may be obtained: *Class-Room Tree Pictures.* Price 50 cents per set of twelve: *Rinehart Indian Portraits* (colored). Price 5 cents each.

Blue Prints. 1c. Earl Thompson, Syracuse, N. Y.

Brown Pictures. 1c. G. P. Brown & Co., Beverly, Mass.

Century Gallery of Portraits. Century Co., New York, N. Y.
C. H. Dustan & Co., Boston.
Forest Tree Photo Reproduction Co., Schiller Bldg., Chicago, Ill.

Hood's Photos of the World. 10c per set. C. I. Hood & Co., Lowell, Mass.

Wilde Pictures. 1c. W. A. Wilde Co., Boston, 120 Boylston Street.

Perry Pictures. 1c. Perry Pictures Co., Malden, Mass.

Prang Platinettes. 5c. $3 per 100, also reproductions in colors. Prang Ed. Co., Chicago, Ill.

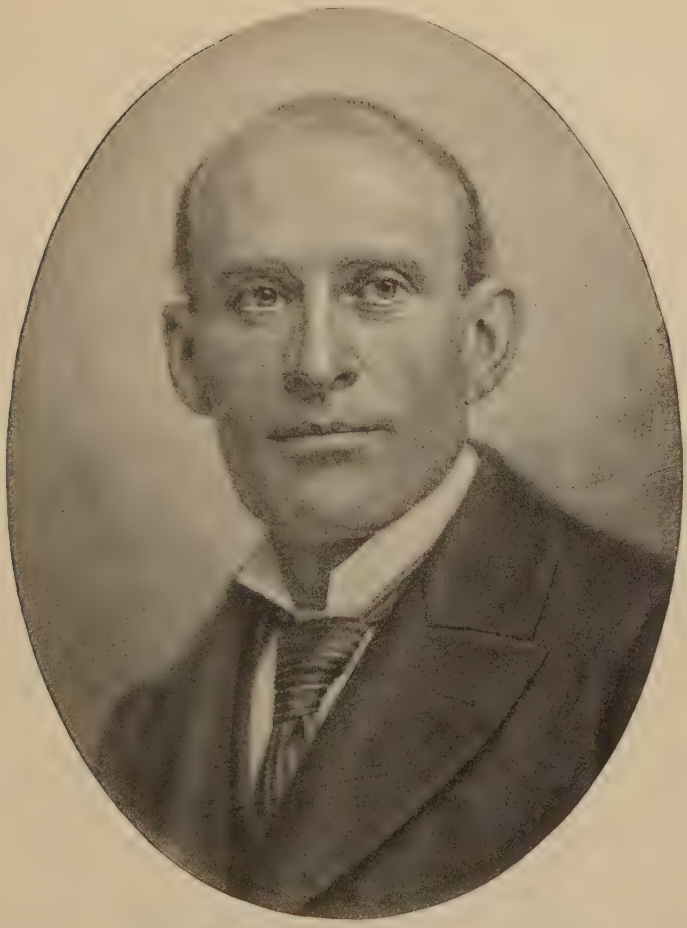
Country Life In America (periodical) $4.00 per year.

Rhine Prints (colored) 50 cents to $3.00 each. Atkinson, Mentzer & Grover, 24 West 39th Street, N. Y.

B. Mounting Board. A good quality costs from 4 to 10c per sheet.

Large pictures should be put on heavy quality and small ones on a lighter weight.

A. Flanagan Company, Chicago, will supply whatever is desired, when local dealers are unable to do so.



BIOGRAPHY — EUGENE FIELD

BORN SEPTEMBER 2, 1850—DIED NOVEMBER 4, 1895

Let these first days together after the summer time, be marked by stories of the life of Eugene Field, the "Laureate of the Little Ones," by readings from his poems and songs from his pen. Make the children feel his love for them. It will come to them through his own words.

When Field was a boy of seven, his mother died. After that a good auntie cared for him until he grew to young manhood. His father was separated from him much of the time, so they did much of their talking together by means of letter-writing. Perhaps this taught him to thoroughly enjoy writing.

When Eugene grew to be a man he wrote stories and poems for the newspapers, and many of the poems were for children. He seemed to

know just what they liked. He had five girls and boys of his own and perhaps they told him the kind children loved best. They thought he could make up the best stories and games in the world, and so did the other children in the neighborhood of his home. They liked to come into his garden and play and he always welcomed them and played with them if he could.

The grown people all over this land of ours grew to love his songs and stories as well as the children did. They wished to hear them from his own mouth because he could read and tell them better than any one else, so he often traveled about to give readings from his poems. When traveling about in this way, it was his habit to buy queer toys and playthings or candies to take home to his own merry children, or to win the heart of some little stranger whom he might meet on the train. Sometimes it was a fine drum that he bought, sometimes a popgun, a red top, or gay trumpet; quite as often it was a dolly, a little boat, some gum drops or taffy. His verses are full of all these things. They are the things that childhood likes best, and he had the true child's heart.

Some of his poems are full of fun, "The Duel" and "Sugar Plum Tree" will be sure to make you laugh, sometimes he wrote poems about the things the children talked of when with him. Once when he was visiting at a home, a little boy of the family ate too much supper and complained of bad dreams. Mr. Field wrote the poem "Seein' Things At Night" and gave it to him.

At another time a little girl complained that the night wind kept her awake and Mr. Field wrote about it in a poem he called "The Night Wind." One little child friend had a mole and the poet told him that the fairies must have kissed him. The poem that tells about this is "Grandfather's Gift."

Some of the poems you will like are called "Good Children Street," "A Trip to Toy-Land," "Last Year's Doll," and "A Christmas Wish." Would you like to hear me read some of these? He was fond of writing lullabies and among those that he wrote was a beautiful "Dutch Lullaby." Others were the "Norse Lullaby" "Japanese Lullaby," "Armenian Lullaby" "Orkney Lullaby" "The Cradle Song" and "A Hushaby." (Read one or more of these to the pupils.)

After one of his own little boys died he wrote the poem called "Little Boy Blue," one of the sweetest little poems of all that he has written.

Tell the children in a few words of his "falling asleep." How, after a quiet evening spent in his own home, he and one of his boys, whom he called "Daisy" for fun, went to sleep together as usual. Early in the morning "Daisy" awoke to find that his father had already wakened in the far away country with his "Little Boy Blue."

Let the pupils commit one of Field's poems to memory, and learn a song written by him. A hectographed copy of one of his poems might be given to each child with his picture mounted on the upper part of the page. The half cent Perry pictures would do for this purpose.

If the school has a set of the "Art Literature Third Readers" the pupils may be permitted to read for themselves, during the reading periods, stories of Field's boyhood, and some of his poems.

Many of Field's poems for children have been given an appropriate setting of music.

"Little Boy Blue," as arranged by Charles D. Hoard, and several of the arrangements for "Wynken, Blynken and Nod," are well suited to children's voices and will be found easily adapted to use.

Songs by Eugene Field entitled "Songs of Childhood" have been set to music by Reginald De Koven and others and published by Charles Scribner's Sons.

THE DUEL.

The gingham dog and the calico cat
Side by side on the table sat;
'Twas half-past twelve, and (what do you think!)
Nor one nor t'other had slept a wink!
The old Dutch clock and the Chinese plate
Appeared to know as sure as fate
There was going to be a terrible spat.
(I wasn't there: I simply state
What was told to me by the Chinese plate!)

The gingham dog went "Bow-wow-wow!"
And the calico cat replied "Mee-ow!"
The air was littered, an hour or so,
With bits of gingham and calico,
While the old Dutch clock in the chimney-place
Up with its hands before its face,
For it always dreaded a family row!
(Now mind: I'm only telling you
What the old Dutch clock declares is true!)

The Chinese plate looked very blue,
And wailed, "Oh, dear! what shall we do!"
But the gingham dog and the calico cat
Wallowed this way and tumbled that,
Employing every tooth and claw
In the awfullest way you ever saw—
And, oh! how the gingham and calico flew!
(Don't fancy I exaggerate—
I got my news from the Chinese plate!)

Next morning, where the two had sat
They found no trace of dog or cat;
And some folks think unto this day
That burglars stole that pair away!
But the truth about the cat and pup
Is this: they ate each other up!
Now what do you really think of that!
(The old Dutch clock it told me so,
And that is how I came to know.)

—Eugene Field.

DUTCH LULLABY

(This is considered the most perfect child-poem ever written.)

WYNKEN, Blynken, and Nod one night
Sailed off in a wooden shoe—
Sailed on a river of crystal light
Into a sea of dew.
"Where are you going, and what do you wish?"
The old moon asked the three.
"We have come to fish for the herring-fish
That live in this beautiful sea;
Nets of silver and gold have we,"
Said Wynken,
Blynken,
And Nod.

The old man laughed and sang a song,
As they rocked in the wooden shoe,
And the wind that sped them all night long
Ruffled the waves of dew.
The little stars were the herring-fish
That lived in the beautiful sea—
"Now cast your net wherever you wish—
Never afeard are we!"
So cried the stars to the fishermen three:
Wynken,
Blynken,
And Nod.

All night long their nets they threw
To the stars in the twinkling foam;
Then down from the sky came the wooden shoe,
Bringing the fisherman home.
'Twas all so pretty a sail, it seemed
As if it could not be,
And some folks thought 'twas a dream they'd dreamed
Of sailing that beautiful sea—
But I shall name you the fisherman three:
Wynken,
Blynken,
And Nod.

Wynken and Blynken are two little eyes,
And Nod is a little head,
And the wooden shoe that sailed the skies
It is a wee one's trundle-bed.
So shut your eyes while mother sings
Of wonderful sights that be,
And you shall see the beautiful things
As you rock in the misty sea
Where the old shoe rocked the fishermen three:
Wynken,
Blynken,
And Nod.

—EUGENE FIELD.

LITTLE BOY BLUE

The little toy dog is covered with dust,
But sturdy and stanch he stands;
And the little toy soldier is covered with rust,
And his musket moulds in his hands.
Time was when the little toy dog was new,
And the soldier was passing fair,
And that was the time when our Little Boy Blue
Kissed them and put them there.

"Now, don't you go till I come," he said,
"And don't you make any noise."
So toddling off to his trundle-bed
He dreamt of the pretty toys.
And as he was dreaming an angel song
Awakened our Little Boy Blue—
O, the years are many, the years are long,
But the little toy friends are true.

Aye, faithful to Little Boy Blue they stand,
Each in the same old place,
Awaiting the touch of a little hand,
The smile of a little face.
And they wonder, as waiting these long years through
In the dust of that little chair,
What has become of our Little Boy Blue
Since he kissed and put them there.

—Eugene Field.

GARDEN AND CRADLE

When our babe he goes walking in his garden,
Around his tinkling feet the sunbeams play;
The posies they are good to him
And bow them as they should to him,
As fareth he upon his kingly way;
And birdlings of the wood to him
Make music, gentle music, all the day,
When our babe he goeth walking in his garden.

When our babe he goeth swinging in his cradle,
Then the night it looketh ever sweetly down;
The little stars are kind to him,
The moon she hath a mind to him,
And layeth on his head a golden crown;
And singeth then the wind to him,
A song, the gentle song of Bethlem-town,
When our babe he goeth swinging in his cradle.

—Eugene Field.

"BABY STUART"

BIRTHDAYS OF PUPILS

In the primary grades the birthdays of the pupils should be made days of especial interest—red-letter days long to be remembered because of unusual pleasures or privileges. These birthdays are opportunities for the teacher to reach the hearts of her pupils and make life-long friends of them.

The thoughtful, tactful, child-loving teacher avails herself of these opportunities whenever possible. She plans and provides suitable lessons and exercises adapted to the needs of the day, not forgetting to grant special privileges to the birthday pupil, such as marking the calendar with his initials in red ink; marking the weather report; choosing the songs or games; leading the marches; carrying the daily report or the school news to the principal; arranging the teacher's desk; staying after school to help; taking home a coveted book to read, or the school doll for the night.

The birthday list should be prepared the first school week. When the pupils give their ages and the date of birth, record them in a desk book. Examine this list at the beginning of each month, and prepare in advance for the birthdays.

Select a birthday verse to be memorized, a birthday reading lesson from the readers to be read, a nature lesson on the birthday flower, perhaps a birthday song to be sung or learned, a birthday march, a birthday story to be told, a birthday card to be prepared, a birthday flag to be bought, a board to be decorated with the birthday flower, a birthday gift planned for the pupils to make for some little "shut in" sufferer or poor child.

A birthday committee might be appointed to help with the preparations. This committee should number several persons in order that all may serve on it in the course of the year. The pupils will be glad to have a part in preparing a little treat of some kind for the birthdays of their playmates and the birthday pupil himself will repay the teacher in added efforts to do good or better work after a happy day planned especially for him.

The committee may assist with the room or blackboard decorations, the coloring of the birthday cards, the buying of a birthday flag, a potted plant, a bouquet, a package of flower seeds and flower pot in which to plant them.

Decorate the front board with the birthday flowers. This may easily be done by using stencils or enlarging and copying the design used for the calendar each month. The blackboard stencils cost five cents each and the name of the pupil should be written or printed with colored crayon on the front black-board with an ornamental bracket. Under the name write a birthday greeting as, "We wish you many happy returns of the day."

The gift for this month might take the form of a birthday card decorated with the morning glory, the September birthday flower, a package of morning glory seed or a potted morning glory plant or birthday flag.

THE BIRTHDAY FLAG.

The birthday flag lends a special significance to the birthday celebration at school. What child does not love a flag and to march with one? To those pupils who are not familiar with its appearance and significance give the following explanation. The birthday flag is a house or school flag, flown only on the birthday. Upon a white ground (the symbol of purity) glows a red star, the symbol of love. The twelve points of the star stand for the twelve months of the year.

A figure or figures indicating the age may be cut from gold or silver paper and pasted or pinned in the center of the star, on the desk flag.

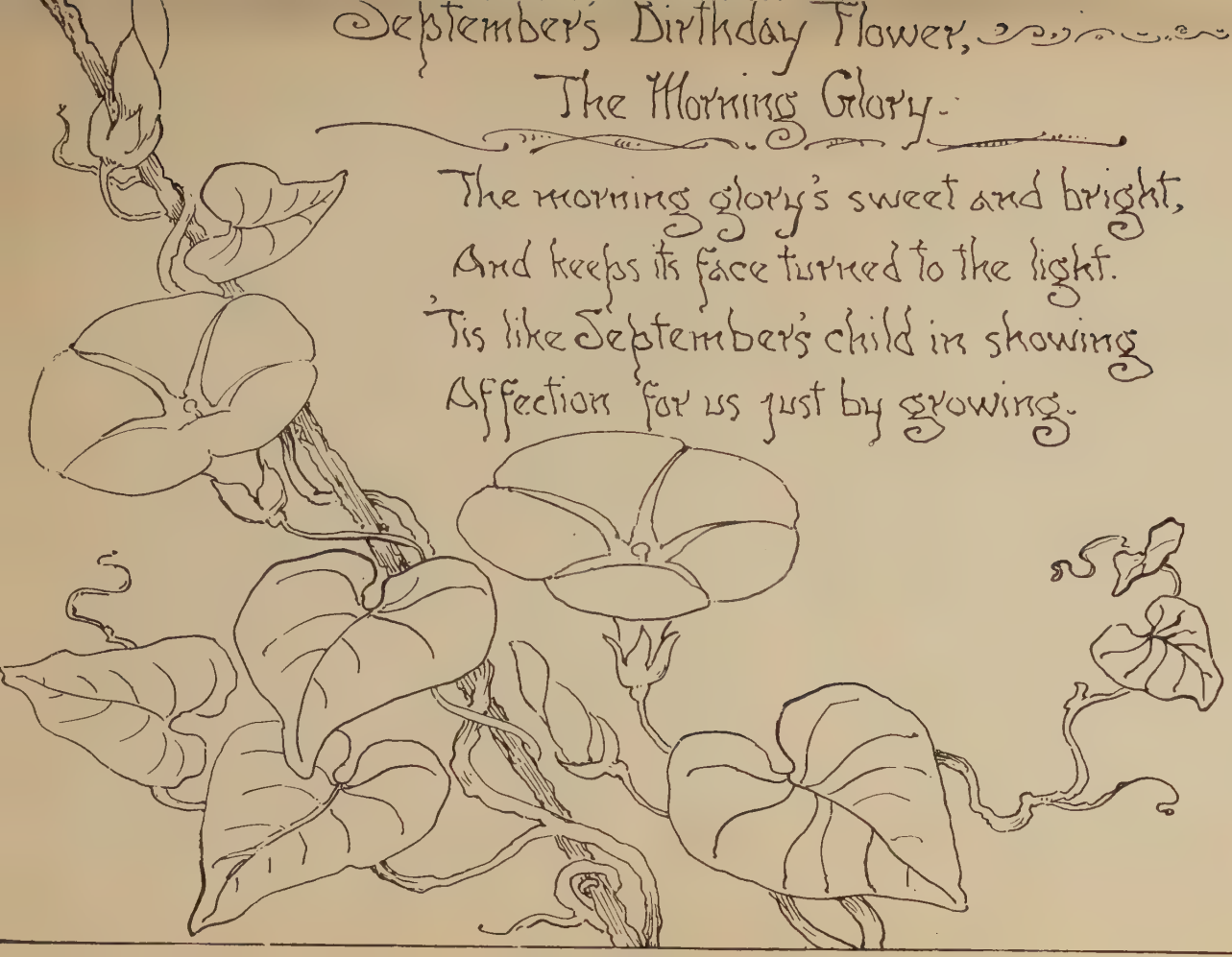
The birthday flag may be bought in different sizes and materials or in sets for schoolroom use. The set consists of a flag two feet square for the wall, a flag one foot square for the pupil's desk or to be carried by the pupil in the birthday march and a two and a half or three inch "button hole" flag to be worn on the breast during the birthday. The desk flag may be kept upright with a cork base or a clay paper weight that has been punctured, while soft, to receive the flag stick or staff.

This school set should be kept in the supply closet, ready for the birthday celebration. A "button hole" flag or a desk flag makes a very appropriate gift for the teacher to give her pupils on their birthdays and will be carefully treasured. A school birthday flag or set of school flags may be purchased by the pupils each contributing four or five cents. If the flags cannot be secured at the department stores or your local dealers or school supply houses, send direct to the manufacturers, the American Art Leather Company, 1425 San Pedro Street, Los Angeles, California.

September's Birthday Flower,

The Morning Glory.

The morning glory's sweet and bright,
And keeps its face turned to the light.
'Tis like September's child in showing
Affection for us just by growing.



HAND EXPRESSION

BIRTHDAY CARDS.

Birthday Cards may be planned to fill this day's need, providing the gift for the child and giving to the school an opportunity to prepare similar remembrances for others whose birthdays are coming. The lessons in drawing and seat work may be made lessons in kindness and courtesy as well. Pupils take more pleasure, pride and pains with their work, if it can be utilized, and birthday cards make dainty and attractive gifts if carefully written, printed, colored or painted.

If birthday cards are to be made by the pupils, the following lines may be used—

"I wish for you a life of gladness,
Full of love and free from pain;
A life of gladness free from sadness,
Bright as sunshine after rain."

or

"Every joy that heart can hold
Be thine this day a thousand fold."

During the morning talk speak of the kindly custom of giving or sending birthday greetings in the form of cards, prettily decorated, to our friends and relatives. These cards have an added value if they represent one's own handiwork. Show a colored birthday card. Read aloud the lines or verse upon it. Call attention to the flower with which it is decorated. Explain that each month has its flower, that is, some flower has been associated with it for so long that it has become known as the flower belonging to the month.

This flower is thought to belong to the child who is born during the month. Thus, September's flower is the morning glory; October's flower is the hop; November's flower, the chrysanthemum; December's flower, holly; January's flower, the snowdrop; February's flower, the primrose; March's flower, the violet; April's flower, the daisy; May's flower, the hawthorn; June's flower, the rose; July's flower, the water lily, and August flower, the poppy.

These flowers are sometimes used as symbols, each one standing for some thought, or having some meaning. The morning glory means contentment; the violet, modesty and faithfulness; the chrysanthemum, cheerfulness; the holly, foresight, remembrance; the hawthorn, hope; the water lily, purity of heart; the daisy, innocence, etc.

Call attention to the unpainted cards. Read some of the lines and verses upon them and speak of the meaning of the flowers with which

they are decorated. Ask how many would like to have cards to color or paint during the next drawing period or for seat work at some time in the day. Speak of the price of single cards and of the set. Let the pupils who wish to do so bring their pennies and buy the outline cards to be used in the afternoon, selecting any month's card they desire. Those who do not wish to buy these may make their own, or use cards prepared on the hectograph, or follow the outlines of cards drawn upon the blackboard.

In the drawing period show the pupils how to use the pencils or water colors to color the flowers outlined on the birthday cards, and to arrange and copy the birthday greeting from the board. On the back or reverse side of the card write the date, the pupil's name and the words "Many happy returns of the day," or "I wish you many happy returns of the day," and your own name. Place the card upon the pupil's desk before school is called, on his birthday.

In coloring flowers the crayola should follow the direction of the petals, never cross them. In blending colors the lightest should be placed first. The black crayola produces a satisfactory gray when lightly used; this is often essential to good effect.

Backgrounds are usually best rendered by perpendicular movement of the crayola on the paper.

The older pupils may use water colors and gilt. The younger pupils or those who have not water colors may use colored crayons having a wax basis. Crayola and the new Hygeia crayons are good mediums for children's use. These may be obtained from local dealers or from the publishers of the Plan Book.

The set of birthday cards published by A. Flanagan Company consists of twelve cards, one for each month of the year. The set as made up costs fifteen cents. Any number of one month's cards will be sent instead of sets as arranged in envelopes. Where thirty or more full sets are ordered at one time they will be sent at ten cents per set of twelve sheets.

SEPTEMBER

THE goldenrod is yellow,
The corn is turning brown,
The trees in apple orchard
With fruit are bending down.
The gentian's bluest fringes
Are curling in the sun,
In dusty pods the milkweed,
Its hidden silk has spun.

The sedges flaunts their harvest
In every meadow nook;
The asters by the brookside
Make asters in the brook.
By all these lovely tokens
September days are here,
With summer's best of wealth
And autumn's best of cheer.

—HELEN HUNT JACKSON.

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A PRESENT FOR LITTLE STANLEY. *New Education Third Reader.* Demarest and Van Sickle.

THE WILLING CHILD

MOTHER says I help her so,
I am six and strong, you know.
Lots of things for me to do,
She needs me the long day thro',
Mother always understands,
I'm her little Willing Hands.

When I've finished with my play,
All my toys I put away,
And I tidy up the yard,
And I run on errands hard!
'Cause my mother says, so sweet,
"Thank you, little Willing Feet."

—ALICE VAN LEER CARRICK in the *Youth's Companion.*

SCHOOL ETIQUETTE

Introduction of pupils to teacher the first day.

Introduction of new pupils to the school.

Asking pardon when it seems necessary to interrupt, or to have a statement repeated, or when passing in front of others.

Thanking others for services offered.

Thanking others for gifts received.

Entering and leaving the room.

Laughing at mistakes or accidents.

Conduct if accidents occur.

Treatment of new scholars.

Raising hands.

Interrupting recitations.

Interrupting other pupils in speaking.

Rights of property—marking building.

Distributing and collecting materials.

Conduct in halls and at drinking places.

In relating occurrences, when to speak of oneself.

Tale bearing or telling about other children.

Address the teacher by name and not as "Teacher." In replying to a question, say "Yes, Miss M——"; "No. Mr. G——."

Do not interrupt a recitation by the raising of hands. Do not waste time for the school by asking useless questions or asking to have directions repeated.

It is rude to fuss with books and papers noisily.

It is bad manners to show surliness or sulkiness if one misses in a recitation.

One of the worst forms of rudeness is impudence or "talking back."

The courteous pupil sends a note or has one sent explaining any necessary absence from school.

It is not good manners to meddle with other pupils' book or belongings.

It is not good manners to handle the things on the teacher's desk, without permission.

It is not good manners to slam desk lids or doors.

A courteous person respects the rights of others in permitting them to study in a quiet room.

It is not good manners to sulk at a given task or to do it unwillingly.

It is showing a lack of respect for the school and a lack of respect for oneself to come to school dirty or untidy; no one wishes to look at or be near such a person.

It is not good manners to run or walk through the halls noisily. It disturbs the pupils in many of the rooms.

VISITORS OR GUESTS AND HOSPITALITY

CONDUCT WHEN VISITORS ARE PRESENT.

Introduction of visitors to pupils or pupils to visitors.

Receiving one another as visitors.

Taking leave of visitors.

Courtesy demanded of visitors; quiet attention; becoming good listeners at entertainments.

Receiving visitors at entertainments; inviting other classes or grades to entertainments.

It is a special act of rudeness to make a public nuisance of oneself when there are visitors present and so bring discredit on the school; it is observed only in those in whom a sense of honor is lacking, as well as good breeding.

Explain to the pupils that visitors coming to the school are their guests as well as yours and that they are expected to show their hospitality by extending every courtesy possible. A host and hostess (pupils) may be appointed for each day or week to open the doors when visitors knock and to offer chairs. If a recitation is in progress books might be offered that visitors may follow the lesson. When the guests depart the pupil host or hostess may offer to accompany them to the room they desire next to visit or to the superintendent's office.

Ask the pupils to tell you how guests are treated in their own homes by their parents. The same kindness, consideration and courtesy should be shown them in our school home. Every pupil in the room is a host or hostess while a visitor is in the room and any rudeness shown should be resented by the other members of the school family.

Out of compliment to the guests and as a reminder of their duty as host and hostess the *school guest flag* may be quietly slipped from its place in a convenient table drawer by a pupil and hung over the teacher's desk. While this flag waves the pupils in the room are expected to act exactly as if the visitors were their own special guests and treat them as they would wish to be treated while visiting in another's home.

If the pupils do not understand what the flag means when it is first brought into the schoolroom explain that it is flown in the home or school to indicate the expectation or presence of guests. The white ground of the flag is a symbol of sincerity, the sign of universal truce. The yellow symbolizes good will and benevolence. The green is a symbol of an honest purpose become fruitful in kindly deeds.

The guest flag should also be flown on days when special exercises have been prepared and visitors invited.

SENSE TRAINING AND SEAT WORK

The sense of sight and the correlated sense of touch should receive systematic training beginning with the first week of school. The little fingers of the beginning pupils will be very clumsy at first in handling materials and the simplest sort of exercises should be given them.

PAPER TEARING.

An excellent exercise for awkward fingers is paper tearing, that is, the tearing of pictures or silhouettes from paper, following a mental image or a picture sketched upon the blackboard, or a silhouette pinned upon the wall. Common manila paper, white paper such as is used by printers for newspapers, or even squares cut from old printed newspapers may be used. Sheets of white paper 9x12 inches may be secured of the printer very cheaply. When the pupil is able to tear from the printed piece of old newspaper an object resembling in shape the one on the board, a clean white square of paper may be given him and the same object torn out again, more carefully and preserved. The best work of the pupils in tearing may be collected and arranged in a border on the screen provided for specimens of handiwork.

These exercises in tearing should precede lessons in cutting. They may be used in the absence of scissors, or where the teacher desires the pupils to work very quietly. Pupils are apt to be noisy in the handling of scissors at first. If they are not required to do their very best with the pieces of newspaper before being allowed to tear objects from white or manila paper, a great deal of paper will be wasted in these first lessons. The white paper should be kept at the teacher's desk and each pupil permitted to go for a sheet only after exhibiting good work.

With some designs the paper may be folded and torn while the pupils watch the teacher, or from dictation. At other times the tearing may be done without direction, as seat work, the pupils following a design placed upon the board. Where both sides of a design are alike the half of the design only need be sketched and the other side left straight.

PAPER CUTTING.

Give pupils oblong pieces of manila or white paper. Fold these so as to make a square and tear off the remaining strip to be used as a border. Fold the square once again and then again. Next take the triangle by the longest side and cut from the short folded side any design you would like to have. Open out the design. Lay it on the drawing paper, in the center or in the corners and draw around it, with pencil. Remove and fill in the outline with brush and ink. Repeat the design again on the paper until a book cover or border is produced. Or use the paper from which the drawing was cut as a stencil, tracing the pattern with a pencil and filling in with ink.

TOPICS FOR DRAWING, TEARING OR CUTTING LESSONS.

What do you do before you come to school in the morning?

What do you do when you go home from school, in the afternoon?

What does your little brother or sister do while you go to school?

What does your mother do while you are in school?

What does your father do?

What do you do to help your mother on Saturday?

What games do you play on the school grounds?

What games do you play at home?

What is your favorite toy or tool?

What do you like best to play?

Interest the pupils in the subject by a few questions. If they do not seem interested do not ask them to tell you these things by drawings or cuttings. Wait until another time. If some of the children cannot express themselves in this way at first, let them watch the others, and give them the privilege of selecting those cuttings they think best and arranging them on paper or card board for posters, to be hung upon the walls.

If the arrangement of the cuttings is faulty, make some suggestions as to the position of the cuttings, and let the pupils try again, to arrange them so as to tell the story.

If these pupils are neat and careful let them paste the cuttings when arranged. If not, select some members of the class who will do it neatly and permit them to do the work. Let them feel that it is a privilege to do such work.

The listless little people who were not interested at first will soon become so if allowed to work in this way and not forced to give expression to something they have not clearly imaged for themselves.

But insist always on three things, first, clean, neat work; second, position of drawing on paper, or arrangement of cuttings. The drawing should be near the middle of the paper, unless there is a story to tell, requiring the drawing of a number of objects; third, the size of the drawing, or cuttings. This should be determined by the size of the paper.

LESSON PLAN.

Present subject, object or story and arouse the interest.

After interest is aroused ask pupils to draw or cut illustrations.

Limit the time to three or five minutes.

Let the pupils hold the drawings so that all may be seen at one time.

MEASUREMENT

1. Cut out inch squares of paper or cardboard, white or colored. Arrange them in designs following a pattern on the board.

2. Cut out two-inch squares. Place a one-inch tablet in the center. Mark round. Cut out the one-inch square, leaving a picture frame.

3. Follow the same plan with circles an inch and two inches in diameter; also with semi-circles.

4. Paste the colored squares, circles, and semi-circles on white or manila paper so as to form borders or designs. Cut and use triangles also.

5. String squares, circles and triangles on raffia or cord, for decorations.

6. Rule one-inch strips, using the inch tablets as a measure. Place dots one inch apart along the opposite edges of a paper. Connect the dots by a cardboard ruler. Draw lines connecting the dots.

7. Rule one-inch squares by drawing strips in two directions vertically and horizontally.

8. Draw a picture in each of the squares measured.

9. At another time draw a design in each square.

10. Rule two-inch strips and then measure two-inch squares.

11. Write a word in each square.

12. Cut out squares and use as paste dishes.

13. Cut half-inch strips of colored paper. Use for weaving or for making paper chains.

14. Measure a paper into inch-squares. Color every other square with colored crayons, charcoal or pencil, to make a checker board.

15. Measure a four or six-inch square into inch squares. Color the squares so as to form a cross; or color outside squares to represent a picture frame, or window frame. Color inside squares to represent stained-glass windows.

16. Measure a strip of paper a foot long. Divide into inches. Measure and mark a two-foot strip.

17. Divide a yard strip of muslin or tape into 36 inches. Mark plainly.

18. Cut two-inch strips four inches long. Divide into two squares. On one square write the name of an object in the school-room, a flower or an insect; on the other the picture of the same.

19. Cut two-inch strips six or eight inches long. Write on them spelling lists or families of words.

20. Cut a strip of stiff paper or cardboard two inches wide and six inches long. Use circular and square tablets to make a design across the center of the strip, the squares and circles alternating. Color the squares, or paste colored paper squares and circles on the design, or sew with colored thread or yarn. Paste the ends together to make a napkin ring.

21. Lay a square or circular tablet in the center of a larger square of

stiff paper. Mark around the tablet. Cut out the center. Use for a picture frame.

22. Make a picture frame that will hold two pictures by using an oblong strip of heavy paper for the frame and cutting out two circular or square openings.

23. Paint a flower picture and use in the above picture frame. Paste a picture in the frame. Cut a standard and paste to the back of the frame to enable it to stand.

24. Draw and cut a circle four inches in diameter. Draw eight lines radiating from the center. Write *at* or *an* at the end of each line. Put a letter before each *at* or *an* so that each one will make a different word.

25. Draw and cut an eight-inch square. Draw a one-inch border. Color the border blue or red with paints or crayons to make a handkerchief.

AFTER VACATION.

The purple asters fringe the lanes,
  The big brown bees are humming;
From sunny fields the robins sing,
  "Work is coming, coming!
Work is coming, coming! oh!
  Work is coming, coming!
From sunny fields the robbins sing,
  "Work is coming, coming!"

But back to school we gladly go,
  Though idle bees are humming;
The boys and girls are glad to know
  Work is coming, coming!
Work is coming, coming! oh!
  Work is coming, coming!
With merry hearts we gayly sing,
"Work is coming, coming!"

—*Selected.*

WORD GAMES AND DRILLS

Games are the best mediums for word drills and many new or difficult words may be taught by pupils to each other. There are always a number of pupils in a class who are not able to recognize and pronounce words as readily as others. To do much individual work with these pupils requires time that is not always at the teacher's command, especially if she has a large school and a number of classes of different grades.

To overcome this difficulty let the pupils play school and help each other. Children often make excellent teachers and many children learn more readily from each other than from an adult teacher. There are always some pupils who finish their work before others, and need to be provided with extra seat work else they will get into mischief and interfere with the work of the others. Let them be helpers instead of hindrances. Appoint them assistant teachers and let them play school with the slowest little folks as pupils.

A cloak room, a light corner of the hall or unused recitation room may be used for the play schoolroom; or if the day is pleasant let the pupil teachers take their scholars out of doors under the trees and after the lesson is learned play quietly until called back. Before the pupils are allowed to play require their pupil teachers to hear the lesson through twice or three times without a mistake, in order to be sure that it is perfectly learned. Now for their tools or play books.

Buy one or more sheets of card board, at five cents a sheet, and cut into strips two inches long, by one inch wide. Or use manila cardboard or stiff paper. On one side of these cards write the name words that are to be taught during the month from the primer, or from your plan book of black board lessons. On the reverse side of each card make a picture of the object named. The picture may be transferred with the hektograph or mimeograph to the cards, or the children may be allowed to cut pictures out of newspapers and paste on the cards. The sets of cards may be kept in packages, (word side up) by means of rubber bands. At the close of the week's work have the words placed upon the board for review.

Make a game of this review work. Give two pupils pointers and let them stand by the list of words pointing them out and pronouncing them as rapidly as possible. The ones who succeed in pronouncing all the words may be excused from the class and provided with seat work. One by one others may be called up to compete with the pupils who have failed. If both fail call a third and let all three run a race.

By the time most of the pupils in the class have mastered the list, some of the quickest pupils at seats have finished their seat work, and to them may be assigned the remaining pupils in the class who have not

yet learned the list of words, and the outdoor play school, may commence.

Give to the pupil teachers packages of word cards and let them present them one by one to their pupils, to be pronounced. If they are unable to pronounce the words, they may turn the cards and look at the picture on the reverse side. The list or package of cards should be gone over again and again until the pupil is able to pronounce every word on the cards without turning them to see the picture.

WORD DRILL

SHORT AND LONG VOWELS IN WORDS

at ate	lath lathe	sham shame
ban bane	lop lope	shin shine
bat bate	mad made	slat slate
bath bathe	man mane	slid slide
bit bite	mat mate	slim slime
breath breathe	met mete	slop slope
can cane	mop mope	sit site
cap cape	nap nape	snip snipe
cub cube	not note	spin spine
dam dame	pan pane	spit spite
dim dime	pat pate	stag stage
din dine	plan plane	strip stripe
dot dote	plat plate	tap tape
fad fade	pin pine	thin thine
fat fate	prim prime	tin tine
fin fine	quit quite	tot tote
gag gage	rag rage	trip tripe
gap gape	rat rate	twin twine
grim grime	rang range	us use
grip gripe	rip ripe	van vane
hat hate	rod rode	wag wage
hid hide	rot rote	win wine
hop hope	scrap scrape	with withe
hug huge	shad shade	whit white

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